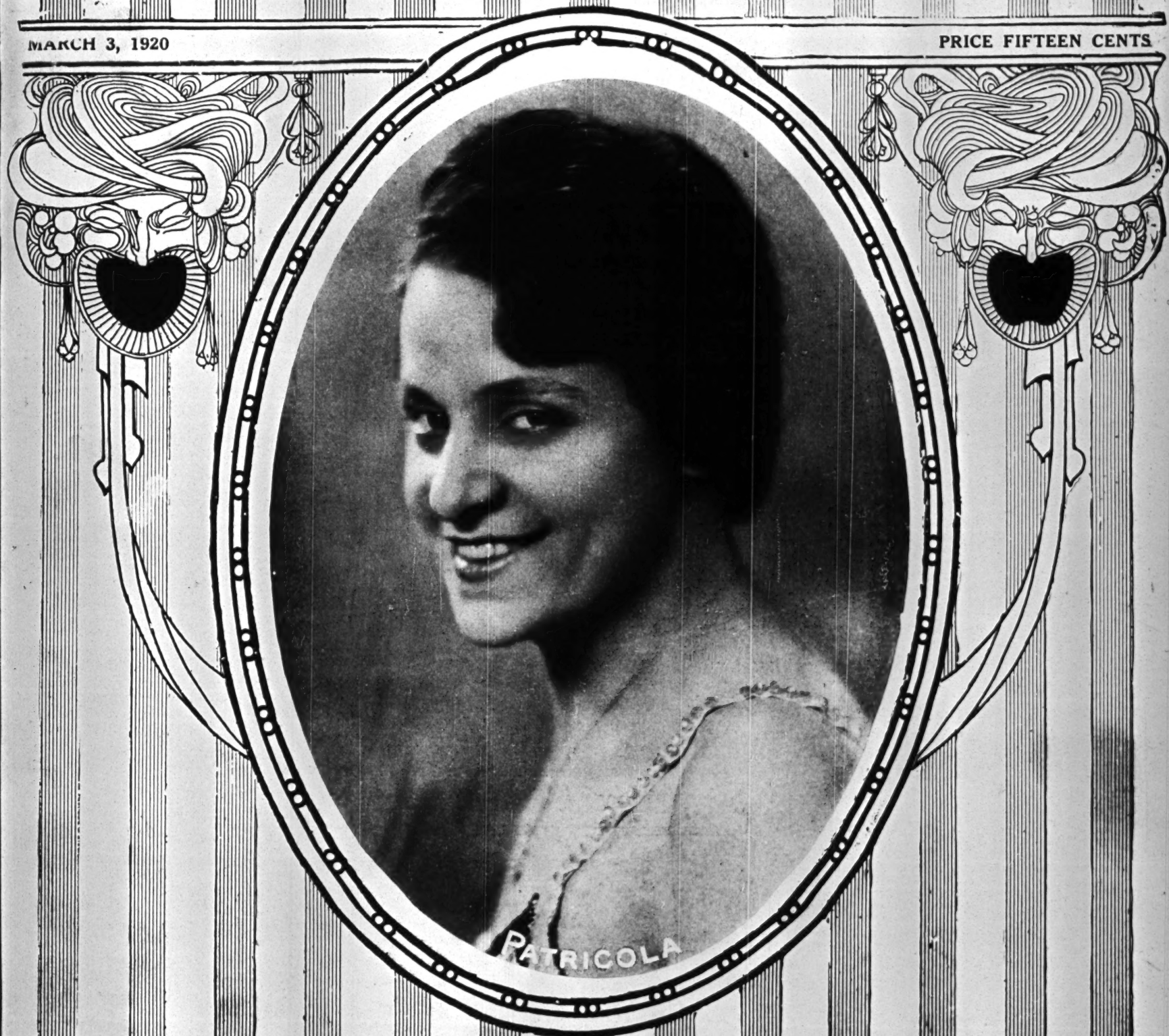


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MARCH 3, 1920

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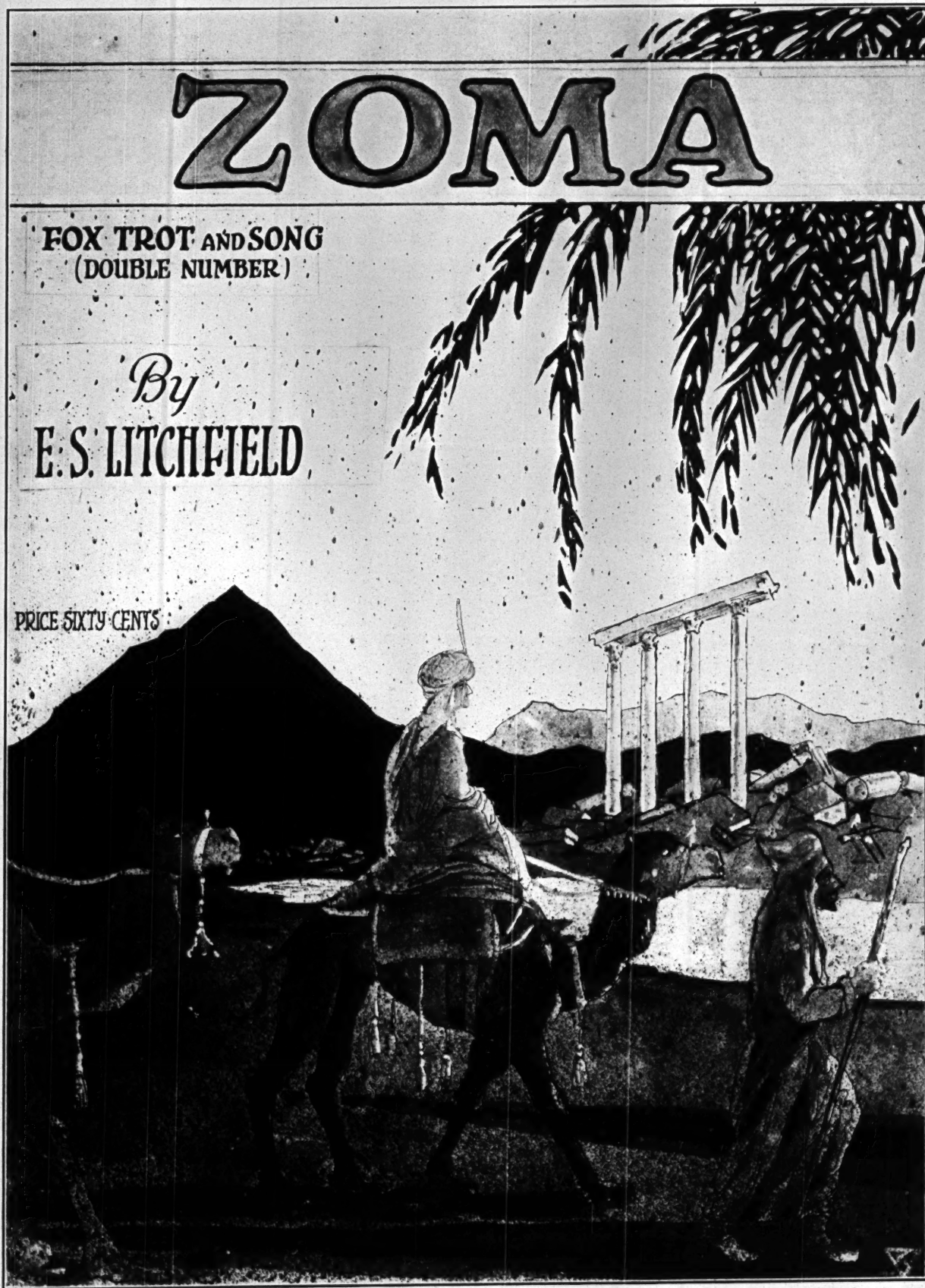
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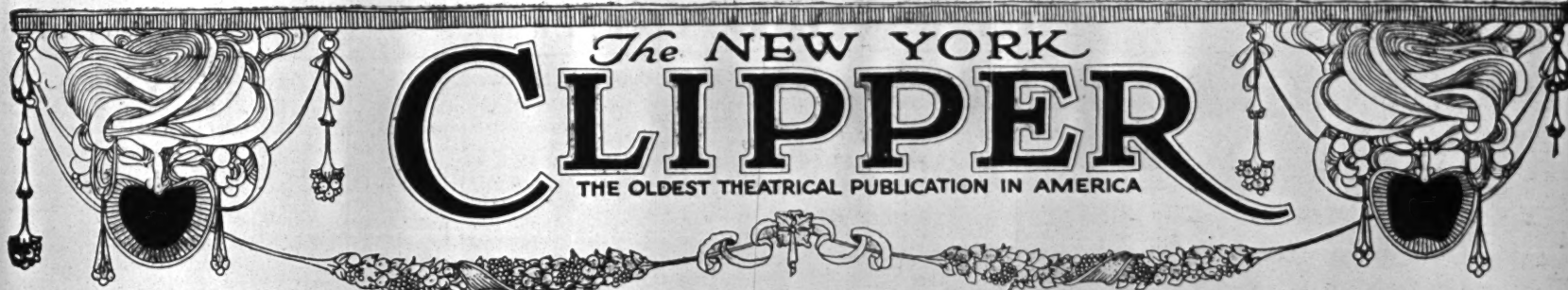
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MUSIC PUBLISHERS

JIMMIE McHUGH
Professional Manager

New York City



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LAMBS' CLUB CROWDED TO HEAR BURNSIDE TELL WHY HE QUIT

Petty Complaints, He Said, and "Knocking" By Dissatisfied Members, Led Him to Take Step. Silvio Hein Also Offers Resignation.

What will probably go down in the annals of the Lambs Club as the most interesting meeting in its history, was held last Thursday afternoon in the club's auditorium on the second floor, where almost half of its 1,600 members gathered to listen to the reason why their Shepherd, R. H. Burnside, had taken the unprecedented action of tendering his resignation. The matter had been the sole topic about the club for several days and everyone who could was on hand.

Promptly at 4.30, Augustus Thomas, who presided, announced that the meeting was open. In a brief speech he explained the purpose of the meeting and then closed by announcing that, since the Shepherd was present to explain his own action he deemed it advisable to let him have the floor right then and there, which he did.

Burnside then arose. His face was flushed, but his demeanor was calm. A not unkindly look of intensity shone in his eyes. He moved forward a step and began his explanation. He told how honored he felt when the highest office in the club's gift had been awarded him for the first time less than two years ago; how grateful he felt that the honor had been repeated at the last election, and how he had labored throughout his membership in the organization to maintain the high social standing the club had achieved.

Then he went into the causes that had prompted him to hand in his resignation. He stated that for a long time, later indicating that it began shortly after the actors' strike last Summer, he had been subjected to the most embarrassing sort of heckling by apparently disgruntled members from time to time. This heckling took the form of complaints which were made to him personally about the most trivial occurrences in the club. For example, a member would buttonhole him and complain about the bad telephone service at the club, and if he directed the member's attention to the generally bad state of the telephone service, at the same time advising him that it might have been better had he (the member) taken the matter up with the proper committee, the member showed resentment and voiced it, too. He told how such trivial complaints and others having to do with the general management of the club were brought to him by members, the occasions being too numerous to mention.

Then he cited the time he had come into the club for a conference with Silvio Hein and Frank Craven—a business conference. This occasion was shortly after the prohibition act became effective. The club, it seems, had divided its liquor among its members, selling all of the bottled stuff at a fixed price of \$6 per bottle, rather than dispose of its outside the club at an average price that might have been obtained greatly in excess of that; for the club's whiskey was known to be 110-proof stock. The only proviso was that the liquor, in accordance with the law, was not to

be drunk in the club—the members being asked to take it home or wherever else they chose.

But, on the particular occasion the Shepherd was referring to, he stated that one of the members whose name he refused to divulge, but who is reported to have been A. O. Brown, chairman of the house committee, who is also reported to have political aspirations in the club, came to him and began to harangue him about the claimed watery taste of the liquor he had bought. The Shepherd argued with the man over the unreasonableness, not to mention futility, of complaining about the liquor to him, and finally the man went away. But that the occurrence left an indelible impression on his mind was attested by the wounded note in his tone as he related the incident.

Then he summed up the heckling incidents, and it was quite evident that he had come there to complain or point out individual members who had contributed to his unhappiness by telling how, from time to time, and recently at very frequent intervals, he had been the subject of extreme "panning" by a coterie of members, his every private and official act being construed and dwelled upon harshly.

Finally he touched upon the club's public and private gambols, those well-known and formerly looked-forward-to events, which had contributed so much to the club's national fame and in which he had always taken a willing and active part. He stated that the more recent ones were very poor.

The reason for the low calibre of the gambols he ascribed to a lack of interest on the part of members. He said that in recent times, as never before, members had promised to lend their support, but, at the last minute, did not scruple to stay away; and, in other cases, those that did put in an appearance might better have stayed away, since they came unprepared to give a performance, as was subsequently discovered by their inability to remember their lines. He stated that the general lack of interest displayed by some of the members in these affairs had the effect of cutting him to the quick, until he felt that there was nothing else left for him to do except tender his resignation, thus freeing himself from the duties of Shepherd.

That was the sum and substance of his explanation, and, after he finished speaking the packed auditorium resounded with the echoes of applause, which lasted fully five minutes.

Then John Emerson made a motion that the club should not accept the Shepherd's resignation, and, by way of showing its true attitude toward him requested that a vote of thanks and confidence be extended to Burnside and the club's council.

Wilton Lackaye then arose and stated that he had a complaint to make against the club's council, whose personnel is as follows: R. H. Burnside, Irvin Cobb, Charles A. Stevenson, Edwin Milton Royal. (Continued on page 29)

TIMBERG WANTS HIS ACT

Herman Timberg is planning to take measures this week, through his attorney, Harry Saks Hechheimer, to prevent Charles Irwin and Harry Koler from using an act in vaudeville, which he says belongs to him.

The act done by Irwin and Koler was, originally, the property of Timberg, who let Harry Mayo and Charles Irwin use it in vaudeville on a royalty basis when those two worked together. Timberg then engaged both Mayo and Irwin for his production "Tick Tack Toe," now playing at the Princess Theatre. Irwin, it seems, was not content with the size of the part he was given and withdrew from the cast on his own volition. Mayo stayed with the show and is now appearing in it. Meantime, the act reverted to Timberg.

Irwin then teamed up with Harry Koler, who formerly appeared in the Union Square stock burlesque and they did the act. Timberg heard of it and told Irwin that, for friendship's sake, he would permit him to use the act as long as they would appear outside the city with it. However, recently, the team of Koler and Irwin played the City Theatre, on the Fox circuit, with the act and, in addition, Timberg says he has not received any royalties from them.

DRESSLER GOT \$10,424

The Marie Dressler show, "Tillie's Nightmare," which finished a week's engagement at the Montauk Theatre, Brooklyn, last Saturday night, got \$10,424 on the week. Washington's Birthday, on Monday, when the show opened, helped considerably in swelling the week's receipts; but the figures are remarkable, nevertheless, considering that it played to a scale of \$1.50 top on week nights, with a fifty-cent increase for the holiday and Saturday night.

HE ALREADY KNEW IT

A report became current along Broadway last week that, when Al Woods was recently approached by a delegation of Friars who had come to notify him that the club had decided to tender him a complimentary dinner as a mark of esteem for his managerial achievements, he declined in the following characteristic language:

"Well, boys, you're right. I am a great manager; but I've been a helluva great manager these past ten years, and where were you with an invitation during all that time?"

KLEIN COLLISON SHOW CLOSED

WASHINGTON, Feb. 28.—"Every Little Thing," Wilson Collison's newest three-act farce, closed here tonight after finishing a week's engagement at the Shubert-Belasco Theatre, where it played to \$4,100 on the week.

Arthur Klein, who produced the show in association with the author, Wilson Collison, stated here early this week that it has been brought to New York, where it will be revised and re-cast. Its temporary withdrawal, therefore, will last two weeks, the show being scheduled to open again March 15 in Harrisburg, Pa.

STOLE \$4,000; GETS 2 YEARS

MONTREAL, Mar. 1.—Charles E. Chapman was sentenced to two years imprisonment last week for the theft of \$4,000 from the Vitagraph Company of Montreal.

HAMMOND DEFENDS CHICAGO

CHICAGO, Mar. 1.—The Minneapolis Tribune took a wallop at Chicago in a recent editorial, begging that this city become a theatrical producing center. Speaking in behalf of the Lake cities, the writer pool-poohs the "sorry stuff" sent westward by the New York producers and pleads for the superior product that would emanate from this central market.

Speaking in the noble rhetoric of the tortoise-shell spectacled scribe "an empire of roughly 20,000,000 people," is ready for revolt against Broadway's slothful and negligent tyranny, and it wishes Chicago to be the capitol of the secession.

Percy Hammond, dramatic critic of the Chicago Tribune, in Sunday's issue of that paper, took up the gauntlet and penned the following reply, showing why Chicago cannot at this time at least, displace New York as the theatrical producing centre of the country:

"The Minneapolis Tribune in its frontier fretfulness perhaps forgets that a long and laborious procedure is essential to the establishment of a center of theatrical art. Shuberts, Bradys, 'Broncho Billy' Andersons, Klawns, Erlangers, Harry Frazees, et cetera, are of no overnight, mushroom growth. They are born in the deep purple of the didoes. The hand that rounded Peter's dome wrought in a sincerity no more solemn than that in which they perform. It might require a generation to breed in Chicago a producer who could produce 'Jack o' Lantern,' which, the Minneapolis Tribune boasts, drew \$36,000 in a week in that hungering metropolis.

"Does the Minneapolis Tribune suspect that a Morris Gest could spring in a moment out of the arid Union Loop with an 'Aphrodite' in his two hands, or a George C. Tyler with a 'Clarence?' Velocity is a Chicago attribute, but Wrigley did not make spearmint in a day. Armour's ham what am is the result of years of profound study and of genius applied to execution. Sears-Roebuck's transposition from a 2-cent stamp to a cosmic habit was deliberate, and the Chicago subway was not built by the wave of a wand. Our pleasant friend in the northwest must be patient. We shall be sending him nicely tinned shows in the course of time. Meanwhile he should console himself with the fact that there is usually as much art and considerably more nutriment in a carload of Swift's side meat than there is in a carload of drama, whether it be packed in New York or in Chicago."

WEALTH AWAITS CHORUS GIRLS

According to a letter received by the Chorus Equity Association, a small fortune awaits several chorus girls who a few years ago, while playing in the state of Oklahoma, invested in oil stock which has tripled its value since that time. However, these fortunate young ladies cannot be located. The letter in part reads:

"Chorus Equity Association.
"Some interesting information has recently been given me that ought to reach those most concerned.

"A few years ago, some chorus girls who were playing through Oklahoma, invested small amounts of money in oil stocks. These investments have grown astonishingly since that time, but nobody knows where to locate the stockholders.

"It would be well for anyone who happens to have bought oil stock down there, under these circumstances, to investigate.

"Sincerely and fraternally,
"JOSEPHINE RANDALL (FOSTER)"

LONDON OFFER TO BELASCO REPORTED BACKED BY COCHRAN

English Manager, Just Sailed Back, Said to Have Talked Matter Over and Practically Settled It, Except for Six Months Clause

Efforts to have David Belasco go to London, establish a theatre and produce there for six months of each year are now being made by a syndicate of London theatrical men, reported to be headed by Charles B. Cochran, who only recently sailed back to England. The negotiations with Mr. Belasco are now being carried on by Hughes Massie, who refused early this week to disclose for whom he was acting.

It is known, however, that Cochran, while here, had a number of long conferences with Mr. Belasco and also with Massie just previous to his sailing, and it is said that Massie is now only carrying on the negotiations originally opened by Cochran with Belasco.

Meanwhile, Cochran has, since he arrived in England, begun preparations for the enlargement of his organization there and the foreign news in this week's CLIPPER contains an item where he is increasing the capitalization of his companies, which may be with the thought of arranging the necessary capital for the building of the proposed Belasco Theatre.

According to Massie, the British syndicate appears to be anxious for an immediate start of the enterprise and is ready to begin work at once, in the expectation of having the theatre completed next season. A part of the English proposal is a guaranty that the new theatre be similar to that of the Belasco here, in that it is to have the same high and deep stage and as elaborate a lighting system as Mr. Belasco wishes to be installed under his own direction.

In the event of the opening of a Belasco

Theatre in London, there will probably be London seasons for the Belasco stars, which could be arranged so that it would not conflict with their American engagements. Such stars as David Warfield, Lenore Ulric, Frances Starr and Ina Clare would be included. "The Son-Daughter" and "The Gold Diggers" are said to be particularly well suited for London play-goers.

When seen early this week, Mr. Belasco declined to reveal his decision in the matter of accepting the offer of the British syndicate. The producer asserted that, should he accept the offer, the clause relative to spending six months of each year in London would, without doubt, have to be modified. However, his decision will be given Massie within a few days, as the latter is scheduled to return to England within the next week or so.

When Belasco first became a producing manager some twenty years ago he took several of his productions to London, where they attracted considerable attention and an effort was then made to get him to produce there regularly, but he did not consider it and has since devoted himself almost entirely to production in this country.

In association with Charles Frohman, he presented Mrs. Leslie Carter in "The Heart of Maryland" at the Adelphi Theatre, London, in April, 1891. In the United States, Belasco was sole producer of this play. He made two later presentations only a few days apart, in the Spring of 1900, "Zaza" at the Garrick and "Madam Butterfly" at the Duke of York's, both meeting with success. Since then he has made no foreign production.

ANDERSON RE-STAGING SHOW

G. M. Anderson, it was learned last week, has placed in rehearsal the "Just Around the Corner" show which he produced last season in partnership with Larry Weber, and in which Marie Cahill was featured. At that time, the show failed to attract favorably, so it was withdrawn. Subsequently, the Weber and Anderson producing firm was severed and, among other things, Anderson retained "Just Around the Corner."

Now, as evidence of his faith in the piece, he is preparing it for presentation again and has, thus far, engaged Louise Dresser and Jack Gardner to head the cast.

"PUCK AND JUDGE" CLOSSES

MEMPHIS, Tenn., Mar. 1.—"Puck and Judge," a Gus Mill attraction, closed in Birmingham, Ala., Friday and is here reorganizing. Many changes will be made in the show and cast and the title changed to "Penny Ante." Memphis, which has been closed to shows on account of the influenza epidemic, opens up to-day.

"MARTINIQUE" OPENS 29TH

"Martinique," the three-act romantic play by Lawrence Eyer, which is to be produced by Walter Hast and Morris Rose and which has been placed in rehearsal, is scheduled to open in New Haven March 29. Josephine Victor has been chosen for the principal feminine role.

"AS YOU WERE" DOES \$20,000

"As You Were," the Ray Goetz-Al Woods musical production, played to \$20,000 at the Central Theatre last week. The two performances on Monday, Washington's Birthday, netted the show \$5,000.

WOODS PAID NEARLY \$200,000

During the year of 1919 A. H. Woods paid \$1,933,244.52 in salaries to actors in his employ. This is exclusive of money paid to actors who received less than \$1,000 during the year.

TOOK GEST AT HIS WORD

Morris Gest and Leo Newman both sell theatre tickets. The former sells his pasteboards at the Century and various other theatres, while the latter's ticket-selling activities are confined to his agency in the Fitzgerald building. Both are very much concerned with the coin of the realm, sometimes facetiously referred to as money or currency, and life has borne in upon both of them that money is money.

Now, it seems that Morris Gest became cognizant of the depreciation in exchange value of Canadian money. Whereupon, his more or less international consciousness smote him and he felt called upon to prove to his fellow United Statesers that Canadian money stood as high as ever in his regard.

So he caused to be advertised far and wide that he would accept Canadian money, at par, in exchange for tickets to "Aphrodite" at the Century.

And among the astute many that are interested in learning the financial ratiocinations of Morris Gest's mind is Newman, who also so deals in foreign exchange as a side line. He read Gest's offer, and this is what he did: He ran up a bill for tickets at the Century amounting to \$400 and, when it came time to settle last week, he went out and bought \$400 worth of Canadian money, which cost him 20 per cent less, or approximately \$320, with which coin of the realm he paid his indebtedness to that other theatrical lion of finance.

Newman this week spoke of the settlement in hushed tones, but the merry twinkle in his eye as he related the story seemed to betoken the reason why he was wearing a small Union Jack in his button-hole in addition to the red, white and blue kerchief that reposed in his upper coat pocket.

JERSEY T. E. A. TO HOLD BENEFIT

The Theatrical Employees' Association of Jersey City will hold its first annual benefit at the Majestic Theatre, Jersey City, next Sunday evening. An all-star vaudeville bill of ten big acts, some of them from burlesque, will appear, together with some from vaudeville.

The proceeds of the benefit will be used to provide quarters for the members to pass their spare time in. The officers of the association are President, James F. Powers; vice-president, Morris Levy; treasurer, Morrie Seamon; secretary, Wm. Moran; recording secretary, Sam Frost; sergeant at arms, Thomas Duffy; board of trustees, Earl Jacobus, chairman, George Blanchard, Leo Price, Harry Gold, Dan Covenany, Wm. Weiman and Frank Miller.

SELLS-FLOTO ENTER CHICAGO

CHICAGO, Feb. 27.—It is reported here that the Sells-Floto management has leased the Coliseum for a term of three years during April and will inaugurate its 1920 season in this place, starting Saturday afternoon, April 3, for two weeks. But, the engagement can be continued for thirty days at a profit it is thought.

This is the first time the Sells-Floto has inaugurated its season here and is its first appearance in Chicago proper. Edward Arlington engineered the deal.

BUSTANOBY TAKES CLIFF HOUSE

SAN FRANCISCO, Mar. 1.—Jacques Bustanoby, the New York restaurateur, has taken over the Cliff House here and will expend \$10,000 in renovating and refurnishing the dining rooms. The restaurateur has been guaranteed against loss in the venture by the Down Town Association and the Rotary Club, who consummated the deal. It is stated that Arthur Buckner will present his revues and a number of high class vaudeville acts there, beginning March 15.

DE RUE MINSTRELS CLOSE

The De Rue Brothers Minstrels have closed a season of forty-nine weeks, and are now resting up, prior to opening for a new season on April 19th. The company will tour through the same territory they play every summer, along the Coast, up into Maine and Canada. Billy De Rue has gone to his ranch and Bobby is in Philadelphia.

LOEW TO BUILD STUDIO

Marcus Loew announced last week, following his return from the Coast, where he looked over the studios of the recently acquired Metro Company, that he is planning to build a new \$1,000,000 studio here. The site chosen is in Long Island City, where an option on property covering three square blocks has been secured. He also stated that the studio will be the largest and most complete of its kind in the East, and would be built in addition to the new Coast studio being erected on a 55-acre ranch outside of Los Angeles. Construction work on this studio began shortly after Mr. Loew arrived in Los Angeles five weeks ago.

It appears that Loew is taking more than a passive interest in the motion picture production business, for he stated that not only had he acquired 100 per cent control of the Metro company, capitalized at \$3,000,000, but that, through the medium of this company he plans to produce scores of feature pictures each year, every one of which will cost \$200,000 or more. He also stated that he was prepared to spend between \$10,000,000 and \$15,000,000 on the production of motion pictures this year, if necessary.

He explained that, through the initial exhibition in his extensive string of theatres throughout the country, of each picture produced by the Metro company "the cost of the negative would be realized."

Loew is negotiating with Florence Moore, now appearing in A. H. Woods' "Breakfast in Bed" farce. It was intimated that the negotiations with the farce comedienne have practically been consummated, and that, as a result, she will be featured in five-reel comedy pictures produced by the Metro company during the next five years.

From the motion picture plans outlined during business will make him a dominant competitor of the Goldwyn and Famous by Loew last week, it would appear that his entrance into the motion picture producers-Lasky companies.

HERD SUED OVER BOOKS

Anderson T. Herd, the shipping man who backed both "The Better Ole" and "Lady in Red" shows, the profits from the former encouraging him to sink a large amount of money in the latter, has balked at paying a \$94.50 bill for a set of books he avers he never received, it was learned this week.

Herd's averment was gleaned through a suit filed against him in the Ninth District Municipal Court by the William H. Wise Co., distributor of Elbert Hubbard's "Little Journeys to the Homes of the Great" books published by the Roycrofters, of East Aurora.

According to the complaint, filed by E. L. Meyers, plaintiff's attorney, Herd ordered a set of books from a salesman by the name of Hamilton Cameron, signing a contract to pay \$6.75 monthly for the volumes until the entire sum was paid. The books, it is alleged, were sent last June to Herlea Farm, East Hope, Pa., where Herd owns some valuable stock. It is also alleged that the books, upon arrival at the farm, were placed in the hands of John Major, alleged to have been a chauffeur employed by Herd and Major attested to the receipt of the volumes.

However, in his answer, filed by Mirabeau L. Towns, his attorney, Herd denies that he received the books setting forth that the volumes never should have been delivered into the hands of Major, because the latter was not instructed what to do with them. In proof of which it is set forth that Major placed the books somewhere on the farm where no one has been able to locate them, as a result of which he has refused to pay for them.

ONE NIGHT BUSINESS WORSE

JACKSONVILLE, Fla., Mar. 1.—Business conditions on the one-night stands through the South have been far from encouraging of late and with many theaters throughout Alabama, Georgia, Tennessee and the Carolinas closed by the "flu," company after company has been forced to cancel bookings and bear the expense of a big jump to uninfected territory or to disband.

"THREE SHOWERS" OPENS

ROCHESTER, N. Y., March 2.—"Three Showers," a musical comedy by William Cary Duncan, opened here last night at the Lyceum Theatre. Mr. and Mrs. Coburn are producing the play, which is in three acts, the play portion of which is the work of Duncan.

The music and lyrics, which form a part of the story and are woven into its action, are the work of Creamer and Layton.

The company includes Anna Wheaton, Vera Rose, Lark Taylor, Lyn Starling, Master Andrew Lawlor, Grace Moore, Paul Frawley and William Winter Jefferson. The chorus includes ten singing and dancing girls, eight singing comedians and the Palm Beach Four a quartette, which has toured this country and Europe in vaudeville. The production was staged under the direction of Oscar Eagle, with Edward P. Bower in charge of the dancing numbers. An orchestra of twenty-four instruments, led by Ivan Rudisill, interpreted the music. The scenic equipment, in two acts and three scenes, is from the studios of Gates and Morange, in New York. When the play completes its engagement here, it will go to Philadelphia for two weeks and then to New York.

WANTS EXTRA SHOW PAY

Another complaint against the producing firm of Wilner and Romberg has found its way to the Chorus Equity office. This time Leonard Feiner wants money for an extra performance, played with "The Magic Melody" during that show's run in Washington. The case will come up before the joint arbitration board of the P. M. A., and the A. E. A., this week.

PADEREWSKI TO LIVE HERE

LOS ANGELES, Feb. 29.—Ignace Paderewski, pianist and former Premier of Poland, will arrive here with his family next month to take up his residence on his ranch near Santa Maria, where, it is said, he expects to reside permanently.

NEW WASHINGTON BILL WOULD LIMIT TICKET SALES

First Attempt Ever Made to Control Purchase of Admissions Is Introduced and Provides Fine for Violations

WASHINGTON, Mar. 1. — Washington managers are considerably excited over a bill introduced in the House by Representative Loren E. Wheeler, Republican, of Illinois, in that this measure is the first attempt ever made to limit the sale of tickets or the number of admissions for any one performance at a theatre, either in the Capitol or any other city in the United States. The bill has been referred to the committee of the District of Columbia and ordered to be printed.

In the Weller act, the term "theatre" is defined as "any place used for giving pic-

tures, theatrical performances, concerts, lectures, motion pictures or any exhibitions where tickets for seats are sold or a charge for the privilege of admission is made."

It further points out that, in the event of a manager or producer selling or disposing of a ticket or admission to a theatre where the capacity has been exhausted, he lays himself open to a fine of \$10 for each violation and, upon conviction on three or more separate days in respect to any one theatre, action toward revoking the theatre's license may be ordered by the commissioner of the district.

ARLISS OPENS IN "POLDEKIN"

NEW HAVEN, Feb. 27.—In "Poldekin," presented here for the first time this week, Booth Tarkington has stepped into an entirely new class of writing and has not only struck a subject of national interest, but has given to the stage one of the most worth-while contributions of the season. After a short tour, this piece will be taken to New York by George Tyler, where it should have a successful run. George Arliss is the star.

The story of the play revolves about the plan of a number of Bolsheviks who meet in Russia for the purpose of planning new fields in which to operate. They decide to come to America. Included in their number is Poldekin, looked upon by them rather in the nature of a fool. But it is he who comes to this country and learns the real meaning of the word America, sees the light and turns to the right. Through the story runs the thread of a delightful love affair, in which the principal figures take part.

George Arliss, in the role of Poldekin, makes the character a real one, rather than just a stage character. Jean Robertson, as Maria, deserves second honors of the performance. Carl Anthony, as Podoff, a blind radical economist, gives a remarkable performance, and Manart Kippen; as Nikolai, is deserving of special mention. Norma Mitchell, as Blanch, also gives a good performance.

TAKE OVER PUNCH AND JUDY

"Musk," the first New York offering to be presented by Wendell Phillips Dodge and Willy Pogany, will open at the Punch and Judy Theatre on Thursday night, March 11, with Blanche Yurka in the leading role. Others in the cast will be Yvonne Garrick, Margaret Rand, Leah Temple, Henry Mortimer, Cecil Owen, Douglas Garden and Scott Moore.

Dodge and Pogany have taken over the Punch and Judy for the remainder of the season, with an option for a longer period. In addition to the drama "Musk," they plan to present a series of special matinees of Russian plays, which will be given their first American showing.

"Musk" is said to have had a successful run at the Royal Court Theatre prior to the war and to be a play of intense emotional appeal.

MONTREAL BUSINESS GOOD

MONTREAL, Mar. 1.—Despite the influenza scare and the Lenten season, business at the local houses is far better than previous years.

PATRICOLA

Patricola, whose photograph is reproduced on the front cover of this week's issue of the "Clipper" is now in vaudeville, where in a new act she is meeting with much success.

She possesses a good voice, fine personality and knows how to render a song. In addition to her singing ability, she is also a fine violinist.

'SWEETHEART SHOP' CLOSING AGAIN

"The Sweetheart Shop," for the second time within a month, closed in New Haven last Saturday and was brought back here to be re-cast and sent on tour again. It is scheduled to re-open out of town March 15.

One principal who was let out this time was Lawrence Wheat, who is reported to have voiced his indignation at being let out in no uncertain terms, his reported ire being due to the fact that he appeared but two weeks in the show. And, incidentally, he feels, he stated, that a couple of extra weeks' salary is still due him from the show's producers, Edgar MacGregor and William Moore Patch, for his abrupt and involuntary resignation.

Paul Nicholson is slated to succeed Wheat. Mildred Richardson is out and Helen Ford has been engaged to replace her, and Dan Healy is slated to succeed Sammy Weston, whose career in "The Sweetheart Shop" was also short lived.

Why this particular musical show seems to be unsettled is due to no less reason, it is reported, than A. L. Erlanger's desire to jockey it along for the balance of this season and then slap it into one of his houses here for a run early next season. For, though MacGregor and Patch are the credited producers of "The Sweetheart Shop," the joint opus of Anne Caldwell and Dr. Hugo Felix, Erlanger has managed to acquire a substantial interest in it and, what with his ability to give it desirable booking, among other things, is in a position to exercise a dominant influence on its career.

The show, judging from its road achievements, has a good chance of finding favor in a Metropolitan sector, its surviving principals thus far being Harry K. Morton and Zella Russell.

LOEW HAS SECRET SERVICE

It was learned last week that Marcus Loew has introduced a secret service system into his theatrical business.

This organization, handled by a private agency, reports to the Loew office the manner in which each theatre is conducted by the local manager and his staff. The secret service system entails no espionage, it was explained, but is merely used to further the best interests of the business.

Reports are made on the condition of each house, and, in the rare instances where irregularities have occurred or managers have been found to be derelict in their duty, the Loew office, acting on the report of the secret service, has remedied the matter quietly and without its becoming bruited about.

By the same token, intelligent and loyal service on the part of subordinates in each house is discovered.

CARROLL AND HOAGLAND JOIN

Harry Carroll and Carlton Hoagland, through Harry S. Hechheimer, have formed a corporation to produce revues and vaudeville acts.

HAS BIG ADVANCE

MONTREAL, Mar. 1.—"The Passing Show of 1918" opened at His Majesty's Theatre today, with a big advance sale.

"OH LOOK" COMPANY SUED

Otto H. Bauer, a decorator, has brought an action in the Supreme Court against The Oh Look Producing Co., Inc.; the Vanderbilt Amusement Co., Inc.; Joseph F. Moran and Lyle D. Andrews, in which he is seeking to recover \$2,517.35. He claims, among other things, that this sum is due him for decorations and material he furnished for the "Oh Look" show, presented at the Vanderbilt Theatre in March, 1918. The case was tried last week before Judge Cohalan, the judge's decision having been reserved, and brought to light some interesting data relating to the original and present ownership of the "Oh Look" show.

Bauer, in his complaint, filed by Otto A. Samuels, his attorney, alleges that he was prevented from collecting several judgments against the Oh Look Company because of previous judgments obtained in the Municipal Court by the Vanderbilt Amusement Company. He tells how "Oh Look," owned by the Oh Look corporation, of which Harry Carroll and Mr. and Mrs. Billy Sheer were the principal stockholders, opened at the Vanderbilt Theatre March 7, 1918. It was the first show to open at the Vanderbilt which, at the time, was a newly built house. The booking arrangement was on a 60-40 basis, with the proviso that, if the show's receipts fell below \$5,000 on any one week, it could be ousted from the house if Moran and Andrews so elected. The show remained at the Vanderbilt until May 4, 1918, about seven weeks all told, but during all the time it ran there it failed to earn a profit for its producers.

On the other hand, it became so saddled with debt, it being claimed by Bauer that the corporation which produced it was actually insolvent early in April, that Moran and Andrews, acting for the Vanderbilt Corporation, which they control, laid out money to help it along. The latter paid the salaries of various performers and musicians, in each case receiving an assignment of claim from the individual they paid.

The result was, as Bauer alleges in his complaint, three suits were brought in the Municipal Court by the Vanderbilt corporation as assignees against the Oh Look corporation, the suits being for \$109.60, \$35 and \$35, respectively. Harry Carroll, as president of the Oh Look corporation, was served with the papers and Bauer alleges that judgments by default were obtained in the Municipal Court actions because Carroll was instructed by Moran and Andrews not to answer or appear in the actions.

Judgments were obtained in these actions April 27, 1918, but a few days before that two more Municipal Court actions were started which resulted in judgments being obtained by default to the amount of \$1,347.80. Execution was issued to a city marshal who levied on the "Oh Look" show and finally for Moran and Andrews. The latter, who already held the Oh Look corporation stock as security for moneys advanced to meet the show's obligations, organized the Abbey corporation, which took over the "Oh Look" and ultimately sold it to Elliott, Comstock and Gest for \$12,500 and additional royalties.

As the result of all of this, Bauer alleges in his complaint that "all the defendants entered into a corrupt and fraudulent scheme and conspiracy to misappropriate the assets and property of the defendant Oh Look Producing Company, and for the express purpose of hindering, delaying and defrauding all other creditors, including the plaintiff, and also with the intent of giving a preference to the defendants Vanderbilt Amusement Company, Joseph F. Moran and Lyle D. Andrews."

Bauer, therefore, asks the court to set aside the judgments obtained in the Municipal Court, to declare void all the transactions with the show following the obtaining of the judgments and also for the appointment of a receiver of the assets of the Oh Look Company.

The defendants, Vanderbilt corporation, Moran and Andrews, through their attorney, Marcus E. Joffe, not only deny that they committed any fraud in acquiring the "Oh Look" show, but also set forth in their answer that they laid out more than \$20,000 in payment of the show's debts

while it ran at the Vanderbilt and that as a matter of fact the Oh Look corporation was indebted to them in that amount when it was sold under the hammer by the city marshal.

And, as regards the Oh Look corporation, which they held as security for a \$6,000 loan advanced to it, when the money was not paid, the stock, 200 shares in all, was sold at auction by Adrian H. Muller and Son, auctioneers, and was bought in by Lyle Andrews for \$200, for the Vanderbilt corporation, to which he subsequently assigned it. But the answer sets forth that the stockholders or officers of the Oh Look corporation never issued new certificates to Andrews or the Vanderbilt corporation, nor have the names of the new owners been added to the books.

"NOT SO LONG AGO" ONLY FAIR

ATLANTIC CITY, March 1.—"Not So Long Ago," which Arthur Richman, its author, calls a reminiscence, opened last night at the Globe Theatre here. It is a rather ordinary and slow moving tale possessing something of fantasy—a mere ephemeral touch—and much of the frailty such pieces usually betray.

In story, there is nothing that has not been done before and in acting there is nothing to warrant the term "distinction." It opens fifty years back with a prologue set on the brownstone stoop of a New York house. A girl, professionally a seamstress but by talent a prevaricator, weaves wondrous stories about herself and an imaginary lover whom she gives the name of the son of the family for whom she is sewing. Her father, fearing her implication with some irresponsible wealthy scion, calls upon the young man, who, apparently, has never even spoken to the girl.

But for her sake he tells the father that the girl has spoken the truth and that all intentions concerned are honorable. His mother, a broken-down aristocrat, is dismayed and forbids his marrying her. In the mixup, the young man really does fall in love with the little seamstress and, in the end, marries her.

Eva La Gallienne does the little seamstress with some show of improvement in her work, though with nothing to raise it above the mediocre. Billy Ballard was very well played by Sydney Blackmer, and a sister to Billy Ballard was expertly handled by Madeleine Marshall.

With the exception of Miss Gallienne, Mary Kennedy's portrayal of a girl who would have liked to win Billy for her husband, was the best bit of the evening. Others in the cast were John Gray, Thomas Mitchell, Anne Berteln, Chas. Abbe, Esther Lyon, Mollie Adams, C. B. Hick, James Robinson and Bobt. Smith.

EQUITY CALLS OPEN MEETING

A mass meeting has been called by the Chorus Equity Association for March 14, at the A. E. A. headquarters, 115 West Forty-seventh street. This meeting will mark the inauguration of a regular monthly meeting policy for the Chorus Equity and has been called for the purpose of formulating plans for a membership drive.

Blanche Ring will preside and Frank Gilmore will speak of his recent Western trip, telling of the development of the Chorus Equity in that field. George Collignon, together with several speakers from the American Federation of Labor, will also address the meeting.

SULLIVAN DOES \$7,971

CLEVELAND, March 2.—Tom Sullivan's "Monte Carlo Girls" broke the record of the Empire Theatre here last week by playing to \$7,971 on the week without either an extra performance or added attraction.

STEINHARDT TO ENLARGE OFFICE

Dave Steinhardt, the N. V. A. lawyer is enlarging his office to make room for the handling of a large number of income tax reports. Last year he made out over 2,500.

SELZNICK AFTER CHATTERTON

A report was along Broadway early this week that Myron Selznick would shortly sign Ruth Chatterton for pictures through Joe Shea.

CHICAGO OPERA COMPANY'S LOSSES HERE TOTAL \$200,000

**Heavy Overhead and Salaries Made Weekly Expense \$80,000
While House, if Capacity at All Performances, Could
Only Play to \$70,000**

The five weeks' engagement here at the Lexington Theatre of the Chicago Grand Opera Company resulted in a loss of upwards of \$200,000. In addition, it is said by people familiar with operatic affairs here, that this year's engagement has cost the Chicago organization a great deal more through loss of prestige. For, not only was "Aphrodite," the final novelty of the season, mercilessly panned by H. E. Krehbiel, musical reviewer of the N. Y. Tribune, in particular, and the other musical reviewers in general, but throughout the engagement critical brickbats were hurled at the various productions from time to time, more so this year than ever before.

It is also reported that Harold F. McCormack, the principal guarantor for the New York engagement, dissatisfied with the results achieved by the company both here and in Chicago, has declared that, unless the organization does better next year, he will withdraw his financial support.

How the Chicago operatic organization came to lose so much money on its short engagement here is obvious, when it is considered that the average weekly running expenses at the Lexington amounted to at least \$80,000, what with the huge overhead charges and enormous cost of

bringing the company and its production here. There were seven performances a week given at the Lexington. The capacity for each, at this house, did not amount to more than \$10,000 or, figuring capacity business, a weekly total of \$70,000.

But the fact remains that no more than an average of three performances each week, Galli-Curci, Titta Ruffo and Mary Garden, played to capacity. The balance of the performances were attended by rather small audiences. Thus, if the house took in \$40,000 a week it was playing to better business than the operatic wise-creases credit it with doing.

It is also stated that the company is in a disorganized condition this year, more so than ever before by reason of the death of Arturo Campanini, which occurred shortly before the company began its engagement here, and the recent resignation of John Brown as Eastern representative.

Then, too, an important element which militates against the Chicago company's diminution of losses is the enormous salaries paid to the leading artists of the organization, a thing that Director Gatti-Casazza has equalized admirably since taking the reins at the Metropolitan, and which has caused him no trouble.

HILL SENDING SHOWS ACROSS

Gus Hill has formed a partnership with "Bud" Fisher, the cartoonist, and will produce "Mutt and Jeff," "Bringing Up Father" and "Keeping Up With the Joneses" in England this Summer.

Fisher, who recently arrived in this country to formulate plans for the forthcoming foreign venture, will return to England on March 6 to conclude arrangements there for the routing of the shows scheduled to begin their tours in April.

All three productions will be cast with an all English company and placed in rehearsal shortly after Fisher's arrival in London.

DIDN'T GET CONTRACT

For the second time within a month, complaint has been filed with the Chorus Equity against Wilner and Romberg for violation of the agreement between the P. M. A. and A. E. A., whereby a producer must issue a contract to performers prior to the first rehearsal.

The complaint was filed by Junieta Collins, who claims that she was recently engaged by that firm for a part in the chorus of "The Magic Melody," but was discharged without notice a few days later. The case will come before the joint arbitration board of the A. E. A. and P. M. A. this week.

ALLEN TO BUILD NEW HOUSE

MONTREAL, Feb. 28.—The Allens, who own the Grand and Allen theatres, here, will build a new house for their circuit in this city on St. Catherine's street, which will be ready for occupation on September 1st. The house, which will be one of the largest on their circuit, will be known as the New Palace.

STUDENTS RUSH THEATRE

BALTIMORE, Feb. 26.—Five hundred college students attempted to rush into the New Theatre, a motion picture house, without paying, with the result that Manager Louis De Hopf called the police reserves. They soon arrived and the students were ejected.

SAILS FOR SHUBERTS

Gustav Amberg, special representative for Lee and J. J. Shubert, sailed for England last Saturday in quest of plays.

MITCHELL CANCELS CONTRACT

Julian Mitchell's relations with Morris Gest having become strained to the breaking point, canceled his two-year contract with Comstock and Gest early this week and is at present staging the musical numbers in George M. Cohan's "The House That Jack Built" show, written by Otto Harbach and Louis Hirsh.

What led up to the break, it is reported, was the vacillating attitude adopted by Gest toward the manner in which Mitchell accomplished his production results. Gest, it is said, would appear at rehearsals, watch the numbers develop and after witnessing their progress slap Mitchell on the back and praise his work. But afterwards, it is reported, Gest would listen to some of his advisers and come back bristling with antipathy for the very thing he had lauded Mitchell.

The actual parting of the ways took place atop the Century on the Monday following the initial presentation of the "Midnight Whirl" show, which Mitchell staged. During the rehearsals there were several numbers which Mitchell deemed inept by reason of their obviously vulgar appeal. The one called "Let Me Be Your Cutie and Cut Your Cuticle" appeared to Mitchell to be particularly objectionable. The producer mentioned this number to Gest, but the latter, it is said, would not hear of its being ousted. So, it remained in the show.

The "Midnight Whirl" show opened Saturday, December 27, last. The opening performance proved to be a slovenly one and Gest, noting its quality, chose to attribute it to Mitchell, for he is reported to have paced the roof obviously very distraught and hurling anathema upon everything and most everyone connected with the production. But that it was no fault of Mitchell's is attested by members of the company who say that several sets of scenery were late in arriving and several sets of costumes arrived at the last minute, as the result of which their wearers had to don them haphazardly.

After the performance Mitchell issued a call for a rehearsal to take place the following Monday. On that day, however, he received a notice that Dave Bennett had been placed in charge of the production. Nevertheless, Mitchell appeared at the rehearsal, but did not conduct it, remaining throughout while Bennett took charge. He did this so that his two-year contract might not be nullified by what might afterward be construed a breach on his part.

Right then and there diplomatic relations between him and Gest ceased, as also with the Comstock and Gest firm, for which he had previously staged "The Rose of China" and "Zip Goes a Million" shows.

Mitchell then had several conferences with Ray Comstock, who had originally engaged him for the firm and with whom, it is understood, he is still on the best of terms, the result of these conferences being that the two-year contract, which still had more than a year to run from next July, was canceled by mutual consent.

LICENSES TO BE RAISED

TRENTON, N. J., Feb. 28.—It was announced here this week that Director of Public Safety George B. La Barre has at hand an ordinance for the increasing of license fees for motion picture and other kinds of theatres. Indications point to the fee for all theatres being doubled, which means that houses seating 1,500 and formerly paying \$150, will have to pay \$300. This will make a \$300 rate for the Trent, Grand and State Street theatres and the Taylor Opera House.

Instead of granting licenses for the entire year, La Barre is only issuing them for a period of three months, to make way for the new fee, which may go into effect early in May. This is to make up for a loss in revenue, due to prohibition.

"CAVE GIRL" POSTPONED

Because of the successful business done by "Adam and Eve" at the Longacre, "The Cave Girl," which was scheduled to go into that house on Easter week, has been postponed until next season.

"LASSIE" BEING WORKED OVER

"Lassie," a musicalized version of Belasco's "Kitty Bellaire," which opened in Wilmington several weeks ago, later playing Washington and other towns, has been brought in and worked over. The piece will re-open Monday in Providence and then brought to the Crescent, Brooklyn, for a run.

Several additions to the original cast have been made, including Colin O. Moore and Miriam Collins. Others in the cast are Tossa Kosta, Molly Pearson, David Glassford, Carl Hyson, Roland Bottomley, Ralph Narin and David Glassford. The production is being re-staged by Edward Royce and is produced by Dodge and Pogany.

Good reports had been received up to the time of its closing, although the salary list was said to have been hooked up to high. Arthur Hammerstein and Morris Gest attempted a musical production of "Kitty Bellaire" several years ago but the piece flopped. However, this version seems to have met with more success so far.

"FIDOS" GET FIRST COMPLAINTS

The first complaints against a producing manager to be lodged with the Actors' Fidelity League, were filed last week by S. K. Fried and Harry Pauli. Both were directed at John Cort and will be argued by Howard Kyle this week.

Fried based his complaint on the fact that he was engaged under contract last Fall for "Roly Boly Eyes," a Cort production. He claims he received no notice when the piece was placed in rehearsal or after the production opened. Such action on the part of Cort, the complainant contends, was a violation of the contract in that he should have been given two weeks' notice if his services were not required.

Pauli claims he was engaged by Cort under a "run of the play" contract for "Listen Lester" and after working eighteen weeks was given a two weeks' notice that his services were no longer required.

PAULINE LORD TO BE QUIZZED

Pauline Lord has been summoned to appear in the Supreme Court to testify in supplementary proceedings brought to ascertain whether or not she is financially able to respond to pay a judgment for \$5,000, obtained against her by Nellie Roach.

In her suit, started in California, Mrs. Roach alleged that Miss Lord had alienated the affections of her husband, and for the past eight years had occupied first place in her husband's affections.

CALLED OFF ARMY SHOW

DENVER, Colo., Feb. 28.—The weekly theatrical entertainment at the Army Hospital, Aurora, was not held last week, as members of the troupe who went from a local theatre to the hospital to perform went on strike when they learned that the officers had prohibited the attendance of enlisted men when a few of the latter were found to be occupying seats reserved for the commissioned men.

"FIDDLERS THREE" CLOSES

As a result of congested bookings and the general decline in business due to the influenza epidemic John Cort closed his "Fiddlers Three" Company in Stamford, Conn., last Saturday night. Included in the cast were Tavie Belge, Tom Dingle, Harold St. Clayre, Leo Frankol, Margorie Rayle, Ruth Ward, Ruth Dwyer, Mories Rogati, Evelyn Weeks and J. Rabinoff.

ROOF SHOW CALLED "MISS 1920"

Flo Ziegfeld has renamed the new revue which is scheduled to open atop the New Amsterdam roof on March 8. The piece will be known as "Miss 1920," and not the "Ziegfeld Nine o'Clock Revue," as in past seasons. The new restaurant on the roof will be ready for service on the night of the opening.

START REHEARSALS SOON

"Princess Virtue," Gerald F. Bacon's musical comedy, by Louis Allen Brown, with lyrics and music by Gitz-Rice and B. C. Hilliam, is scheduled to go into rehearsal next month.

MANY CHARGES OF FILM GRAFT BEING HEARD IN CHICAGO

Accusations Led Up to a Threatened Strike Which Was to Have Become Effective Last Sunday. Walk-Out Averted

CHICAGO, Feb. 29.—Although the threatened tie-up of motion picture houses in Chicago through the going out of the operators on strike has been averted, the air is still filled with charges of grafting and graft, the baring of which precipitated the threatened walk-out.

The trouble first started when alleged methods employed by officials of the Motion Picture Operators Union in shaking down thousands of dollars from frightened theatre owners, were bared. H. M. Smith, owner of the Playhouse Theatre, was the first to make charges against the Union, stating that he had been gouged out of \$3,000.

Then somebody said that Mossy Enright, recently murdered gunman, received \$10,000 on a similar lockout, which added fuel to the flame and Smith was questioned but refused to go into details any further.

However, the story was pieced together and came down to the fact that in November two officials of the Motion Picture Operators Union came to Smith and told him that they could "fix" it so that he could dispense with two operators and save himself \$100 per week, providing he would pay over \$3,000. As Smith had a five year lease on The Playhouse the proposed savings would mean \$5,200 a year, a total of \$26,000 on the term. Smith agreed to pay the men. The men,

though, never came back for the money.

In the meantime, a union man on the executive board, who feared the legal effects of the high-handed manner in which the plunder was being demanded, "tipped" off Peter Schaefer, of Jones, Linick and Schaefer, and Morris Choyinski, president of the Allied Amusements Association, and the matter became a public scandal.

Then everybody began talking at the same time and, as usual upon such occasions, many things that would have been just as well unsaid were given utterance, with the result that the union officials threatened to pull all their men out of the houses. To this the theatre men retorted that they would put in vaudeville, to which the union representatives answered that if such was done they would pull out the stage hands and musicians and stop the variety bills.

Things went from bad to worse until it was announced that no films would be delivered to theatres after last Sunday, which really looked serious. In fact, it looked so much so that Aaron J. Jones, of Jones, Linick and Schaefer, hurried here from New York on Saturday and set about trying to straighten things out. He finally succeeded and the houses are still showing films under the protection of an arbitration board that promises to listen to and decide all grievances to which either side is now subjected.

EDDIE CLARK'S NEW ONE OPENS

NEW HAVEN, Feb. 26.—Eddie Clark has again blossomed forth with a highly diverting musical piece entitled "Little Miss Charity," which opened here this week. It is attractively staged and presented by a capable cast. In addition to this, there are some tuneful musical numbers from the pens of S. R. Henry and M. Savin.

The two acts and three scenes of "Little Miss Charity" are unlike most of the girl and music shows that come this way in that they set forth a well written story concerning a girl who offers several millions to be disposed of for charitable purposes. A crook answers her advertisement, but changes his mind about stealing the money when he falls in love with the girl who originated the idea.

Among the musical numbers that should find favor are "That Certain Something," a motif often repeated; "The Caroline Girl," "I Think So Too," "Eyes of Youth" and "When Love Comes to Your Heart."

Ann Sands, in the title role, is very good. To Roy Gordon goes second honors. William Halligan has the chief comedy role and Lucy Westen recruited from vaudeville, is good. Elsie Gordon and Joseph Niemeyer prove to be graceful dancers.

MAUDE FULTON HAS NEW PLAYS

OAKLAND, Cal., Feb. 26.—The Maude Fulton Players will open a six weeks' stock engagement here at the Fulton Theatre shortly with a new play called "Tomorrow," written by Miss Fulton. "The Humming Bird," another new play by Miss Fulton, is also scheduled for production.

TO REHEARSE IN BROOKLYN

John Murray Anderson's "What's in a Name" will have a week of dress rehearsals at the Academy of Music, Brooklyn, prior to its opening in New Haven, March 8.

JIM CORBETT'S NIECE DIES

San Francisco, Cal., Feb. 29.—Mrs. Hazel Corbett Dewitt, niece of James Corbett, actor and former champion pugilist, died last week.

NICOLAI TO PALM BEACH

George Nicolai left for Palm Beach last Saturday. He will stay there for two or three weeks.

CATALINA BEING TRANSFORMED

LOS ANGELES, Cal., Feb. 28.—The Catalina Island Company, which recently purchased the greater part of Catalina Island with the intention of converting it into a Summer and Winter resort, is building a six-mile board walk that will extend from Avalon to Sugar Loaf, where the pier is being extended to accommodate the new steamer "Avalon."

Extensive improvements are also being made to the St. Catherine Hotel, where a mammoth pavilion and dance hall is being constructed on the ocean front and the new clubhouse for the Foresters is almost completed. Work is also progressing on a \$100,000 residence for William Wrigley, Jr., the gum man, who is behind the company which took over the island.

TO BUILD MOVIE HOUSE

LOS ANGELES, Cal., Feb. 28.—A new motion picture theatre will be built in the Westlake Park District on the property transferred last week to Mrs. Mary C. and Frank L. Schaefer, from the Griffith estate, the consideration being \$75,000. The new building will be two stories in height, the upstairs being used for offices, and the theatre to have a seating capacity of 3,000. It will also be equipped with one of the best organs obtainable.

The site has a frontage of 100 feet on Alvarado Street and a depth of 178 feet. The Schaeffers, who also own the Theatre De Luxe on Alvarado Street, also plan to acquire adjoining property, on which they plan to build a twelve-story apartment house and store.

KESSLER OPENING IN BALTIMORE

BALTIMORE, Md., Feb. 28.—A series of plays in Yiddish will start tomorrow night in this city under the management of M. F. Kline. They will be given on an average of one performance a week at the Lyric, the first being "Solomon, the Charlatan," with David Kessler in the stellar role. He will be supported by Harry Greenberg, Mme. Vilansky, Mme. Greenfeld, Bella Finkel, M. Zickerman, M. Schwartz, and Mme. Tichman.

Other exponents of the Yiddish drama who will be seen during the production season arranged by Kline are Jacob P. Adler, tragedian, Leon Blank, and Boris and Bessie Tomashefsky, who are at the head of separate companies.

HOODOO SCARED AWAY

BOSTON, Feb. 28.—The Boston Opera House will continue to operate under a combination policy according to announcement made here today by Lee Shubert.

This house, despite the fact that in seasons past it proved a white elephant, has turned out to be one of the best on the Shubert circuit. "Chu Chin Chow," Al Jolson and the Shubert Winter Garden Shows filled it, something that had never before been done.

WALLIE REID ACTS ON STAGE

LOS ANGELES, Cal., Feb. 28.—Wallie Reid has been secured through the courtesy of the Famous Players to play the principal role in "The Rotters," the English comedy being presented at the Little Theatre, which opened its doors last night. Lela Nelson is also appearing through the courtesy of Oliver Morosco.

NASHVILLE OPEN AGAIN

NASHVILLE, March 1.—The influenza ban on theatres and public gatherings here has been lifted by health department order. The half score movie houses, together with the Auditorium, one of the Lynch circuit houses, will open their doors again this week.

MRS. DANE'S DEFENSE NEXT

"Mrs. Dane's Defense," by Henry Arthur Jones, will be given as the fifth matinee of the American Academy of Dramatic Arts, in the Lyceum Theatre, Friday afternoon next.

"FIVE MILLION" GOES INTO STOCK

Comstock and Gest have arranged with the Blaney Players for a stock production of the Lyric Theatre success, "The Five Million," in all Blaney stock houses.

MAY DO FOR NEW YORK

SAN FRANCISCO, Feb. 26.—"Taken In," a satirical comedy in three acts from the pen of Herbert Bashford, was presented here for the first time this week by Arthur Maitland, at the Maitland Playhouse. The author has taken for his theme the hypocrisy found in fashionable churches and written a play filled with ludicrous possibilities, which was capably handled by an excellent cast. With a little working over, this piece should find favor in the eyes of some New York producer.

The story concerns a golden haired girl of the streets, who, seeking refuge and opportunity to reform, goes into the home of a kindly pastor, who has made a practice of preaching Christian duty toward Magdalenes. In the abode of this Godly man lives also an elderly spinster, puritanically severe, a budding society girl and a young poet.

Of course, the young man falls in love with the new housemaid, bringing consternation and dismay to the others, and much trouble. The girl refuses to marry him and, thinking it was because she regarded him as belonging to the upper-class, the young lover rushes out to become a member of the underworld. The girl follows and, when both are discovered missing, there is more consternation and dismay in the good minister's home. However, the two return, married. And it develops that the bride is not a golden haired girl of the streets, but a golden haired girl from a newspaper office, working out a story on the minister's sermon of charity.

Arthur Maitland has staged the play in attractive style. J. Anthony Smythe and Ann O'Day, as the poet and the girl, give a good interpretation of their respective roles. Others who contributed toward the success of the new piece were Rupert Drum, Barbara Lee, Ruth Ormsby, Paul Smith, Alfa Perry Byers and Lawrence Towne.

PLAY IS "WET" PROPAGANDA

TRENTON, N. J., Feb. 27.—"Stand from Under," by William Anthony McGuire, was presented here for the first time this week by the author. G. M. Anderson originally had an interest in the production, but it is said that McGuire has since bought him out. Because the piece has all the earmarks of "wet" propaganda, it is rumored, that a syndicate of brewing and distilling men have an interest in the financing of the production.

The story concerns a reformed imbibor, who, while seeking a Senatorship on a dry platform, becomes addicted to drugs as a means of counteracting his taste for the cup that cheers. He is withdrawn from politics as a result of his weakness, while his wife and a sweetheart of girlhood days watch his gradual downfall.

Throughout the whole play, the author points out that prohibition is ineffective, in that it only removes temptation and then turns a man to other and worse vices.

A well-balanced cast, including Richard Dix, John Halliday, William Morris, Sue Macnamy and T. Tomamoto, appeared in the principal roles.

NEW REVUE REHEARSING

"Saucy Bits of 1920," produced by Max Rogers, will open March 9 at Reisenweber's. Ted Reilly is putting on the show and the music is furnished by Nat Vincent.

Jean Barrios has been secured for his specialty. Elsie Huber, Mlle Valedo, Miss Hackett, Musical Harrison, The Gormley Sisters, Peanut Valle, Harry Glyn and a chorus of twelve are in the cast.

NEARLY DIES LAUGHING

Patrick J. Pelkington was in the Halsey Theatre, Brooklyn, last week when a song entitled "Good-bye Booze" was sung by Lodge and Robels, reached his ears. He started to laugh and became so violent that he dislodged a gold tooth, which stuck in his throat. He nearly died from convulsions, as a result.

REVIVING "JOHN FERGUSON"

The Theatre Guild plan a revival of "John Ferguson," and rehearsals were got under way last week.

VAUDEVILLE

MASSACHUSETTS WANTS ANIMAL ACTS BARRED

LAW JUST FRAMED

A movement which for several months has been on foot in the State of Massachusetts to prevent the appearance of any dumb animal act in any of the theatres, parks or other places of amusement and to close the entire State to circuses of all descriptions, took definite shape last week when the following bill was introduced in the State legislature:

"It shall be unlawful to cause any dumb animal to perform any trick or feat as a part of the performance at any theatre, park, pleasure resort or other regularly established place of amusement or entertainment.

"Violation of any provision of this act shall be punished by a fine not exceeding five hundred dollars or by imprisonment for a period not exceeding six months."

The proposed law, as will be seen by a perusal of its text, is far-reaching. If passed it would close the doors of all the vaudeville houses to the many dumb animal acts; it would prevent the showing of many of the legitimate attractions in which a horse or dog has a part and would prevent the appearance of circuses in any of the towns or cities of the entire State.

The bill was referred to a committee and a hearing is to be held before it today. John T. Kelly, attorney for the Ringlings and E. C. Mills, representing the Vaudeville Managers' Protective Association left New York on Tuesday to appear before the committee.

JOHNNY HUGHES STAGING REVUE

Adelaide and Hughes, who recently closed with the "Monte Cristo Jr." show after working in it about a year, are rehearsing a miniature revue called "Frocks and Frills," with which they are scheduled to open March 22 at the Hotel Winton, Cleveland.

The revue will number seventeen people, including Adelaide and Hughes, and the production cost will total upwards of \$10,000. J. J. Hughes, besides being one of the producers and staging the revue, has also written the lyrics to the score of A. Baldwin Sloane.

The revue has been guaranteed twelve weeks' booking at the Hotel Winton, and if it proves successful there eight or nine more revues of the same calibre will be staged in as many different hotels throughout the country. Roehm and Richards are booking the other principals in the cast.

BUCK AND BUBBLES GO HOME

Buck and Bubbles, the two colored lads who were the cause of Nat Nazzaro's trouble at the Palace last week, left New York in the custody of H. C. Carter on Friday and are by this time safe in their home town in Louisville.

Irwin Rosen, who held Carter's contracts to the boys, was compelled to have them sent back, and as things are at present, neither he nor Nazzaro has them.

However, the lads left announcing that once they arrive home, their contracts with Carter are through, and that Nazzaro would come down and arrange a new set of contracts for their mothers to sign. Nazzaro also says he will do so, and will probably leave for Louisville this week.

BOOKED INTO PALAIS ROYAL

"An Artistic Treat," the posing act presented by William Downing and Margaret Stewart, assisted by Beulah Stewart, has been booked into the Palais Royal.

NEW ACTS

Eddie O'Connor will open in a new monologue this week.

Harry Stanley, formerly of "La La Lucille," and Cuddles Farrar are now preparing a new talking and singing act for vaudeville.

Ed White and Harry Ross are rehearsing a new singing and talking act.

Madge and Ethel Ward, who have appeared in musical comedy, and Dick Dooley, are preparing a dance act under the direction of Irwin Rosen.

Bob White is preparing a new act for the big time in which he will be assisted by Babe Wells, under the name of Bob White and Company.

Christopher and Walton, man and woman, will do a new act called "Barbars," written for them by James Madison.

Bernard Pollack, brother of Lou Pollack, is being presented by the latter in vaudeville and has been booked on the Fox time.

DRESSING ROOMS ROBBED

Mystery surrounds a robbery that took place last week, back-stage, at the U. S. Theatre, Hoboken, N. J., in which a number of costumes and dresses were either stolen or damaged. The doors to all dressing rooms were locked on Saturday night. There were no traces of how the thief or thieves made their entry and exit, but the police believe a skeleton key was used.

The dressing room of Mrs. Lydia Schlesinger, whose two daughters were presenting a musical act, was entered and, she reported, four costumes, valued at \$400, and two pairs of dancing slippers worth \$10, were taken. Gertrude Michael's room was also entered and relieved of dresses and costumes valued at \$125. In other rooms, costumes were slashed and torn to ribbons.

The robbery was at first attributed to professional jealousy which, however, was discounted by the police and the house manager, who reported the theft.

SAUBER REHEARSING REVUE

Harry Sauber has in rehearsal a new musical comedy for vaudeville called "What Love Will Do," with music and lyrics by Jack Smythe. The act features Al Weber, who will be supported by Monta Brooke, Marguerite Spencer, Edith Kellar and Walter Dore. The act carries two sets of scenery and opens during the last half of this week.

PAYED FOR FAULTY DROP

Leonard and Willard, a vaudeville act, was awarded a verdict of \$235 last week in the Seventh District Court, against the Golding Scenic Studios. Alexander Tandler represented the plaintiffs, who claimed that the studio had made a drop for their act and that it was very poorly done. The \$235 represented the full amount asked for in the suit.

SOPHIE TUCKER COMPLAINS

Contending that Maude Muller has infringed on the Chinese number in her act, Sophie Tucker has filed complaint against her with the N. V. A. The complaint claims that she has been using the number for some time and that the Muller act is an exact copy.

ACT GOING ABROAD

Reynolds-Donagan and Company has been booked for sixteen weeks in London and Paris by Ernest Edelson, the English agent. The act will open in Portsmouth, Eng., June 28, and is booked for the months of August and September in Paris.

NAZZARO PREPARING NEW ONE

Nat Nazzaro is again preparing a big act for vaudeville and it is scheduled to open soon under the name of "The Syn-copated Classroom." Nine people will be in the cast, which features Bert Samuels and Phil Romano.

LOEW'S COAST COMBINATION SPREADING

WILL HAVE MANY HOUSES

SAN FRANCISCO, March 1.—The Loew, Ackerman and Harris combination plans to spread its interests over the whole Pacific Coast. Theatres are now in course of construction in Oakland, Eureka, Fresno, Sacramento, Stockton and Bakersfield.

In addition to the Casino and Hip in this city, there is the new Loew Metropolitan, on which work will begin the first week in April.

It is reported that the combine have an eye on the residential sections here, and that several theatres are to be erected in these districts, one of which, it is assured, will soon be under course of construction.

With another Loew, Ackerman and Harris house, acts playing the circuit will have at least four weeks while playing here.

LOEW'S KNOXVILLE OPENS

KNOXVILLE, Tenn., Feb. 28.—Loew's Theatre, which has for many years been known as Staubs, and which is now owned by Loew, opened last week.

Since the control of this theatre has passed into the hands of the Loew interests, approximately \$50,000 has been spent in rebuilding and refurnishing.

The policy of the new house will be in keeping with the other Loew houses playing motion pictures and five acts of vaudeville, opening at one and closing at eleven o'clock. Raymond P. Whitfield is the manager and Arthur M. Vogle assistant manager. Harry Beverag will direct the orchestra of ten pieces and Miss Violet Raymond will play the pipe organ.

H. O. H. HAS NEW SYSTEM

The Harlem Opera House has installed a new system back-stage to make things easier for performers to find their keys, the number of the dressing room to which the artist is assigned, etc. A large call-board has been put up near the door, in the center of which is a slate. This slate bears the name of the act and the dressing rooms. The keys and the numbers of the rooms are hung on the bottom of the slate. The mail receiver remains the same as it formerly was.

WANT TITLE PROTECTED

Contending that the Casting Wards are infringing on his title, Ed. W. Ward has filed complaint with the N. V. A. He says that they have been using his title for the past eight months and that, prior to that time, they appeared under the billing of the Casting Leony.

CONRAD'S CANCEL ORPHEUM TIME

Eddie and Birdie Conrad arrived in New York on Monday, after having cancelled the remainder of their tour on the Orpheum Circuit, due to Birdie Conrad's illness, which overtook her in the west. They will re-open next Monday at the Riverside.

DE GROSZ LEAVES PANTAGE'S

SAN FRANCISCO, Mar. 1.—Maxim De Grosz, musical director of the Pantages Theatre here for several seasons, has resigned and Pietro Marino, former director of the Curran Theatre orchestra, has succeeded him.

COAST MANAGERS CHANGE

SAN FRANCISCO, Mar. 1.—William Casey, formerly on the Sullivan and Considine staff and former house manager of the Tivoli, has been appointed manager of the Sun Theatre, succeeding Abe Marcowitz.

DORALDINA FRAMING ACT

Doraldina and her husband, Frank Saunders, are staging a travesty on the opera "Carmen," to be presented in tabloid form in vaudeville. The idea is being produced by Victor Kremer, the film man, who is using it in conjunction with the Chaplin "Carmen" picture, which he controls. The tab will precede the picture, both being billed together in vaudeville theatres, somewhat after the manner of the Mack Sennett Bathing Girls act.

There will be eight people, three of whom are principals, in the act, which is scheduled to open in Kingston, N. Y., some time this week. Kremer is also planning to send out eight duplicate companies of the "Carmen" act.

MUTES PUT ON SHOW

ST. PAUL, Minn., Feb. 28.—What is believed to be the first vaudeville performance ever to be staged by deaf mutes was offered here Saturday night, at which hand lights replaced footlights. John Brandt, who can neither speak nor hear, was a big hit in his skit, "Confessions of a Male Flirt." The spotlight was not used, as this would make it impossible to understand the quips and songs offered through lights on the performers' hands.

LOVERIDGE LEAVING FOX

John Loveridge, who, for the past few months has been associated with the Fox organization as supervisor of the Academy of Music on Fourteenth street and the Crotona Theatre in the Bronx, left that position last week, it is reported.

During the past year and a half, Loveridge has managed Proctor's 125 Street, the Alhambra, and the Brooklyn Strand.

BUTTERFIELD IS BUILDING

LANSING, Mich., Feb. 27.—Definite plans were completed this week for a \$5,000,000 theatre arcade building to be constructed here this Spring by the Bijou Enterprise Company, of which W. S. Butterfield is president. The theatre will be approached by an arcade twenty-one feet high and have a seating capacity of 2,000. The house is expected to be ready by Fall.

IRVING COOPER TO BUILD HOUSE

Irving Cooper, the booking agent, is planning to build a vaudeville theatre in Jersey City, which will be ready for operation in the Fall. This house is one of several planned to be erected by Cooper during the coming year.

A. S. TENNEY ROBBED

Allan Spencer Tenney was relieved of some jewelry and \$166 in cash last Friday in the subway. He registered his complaint at the 39th Precinct Police Station and Detectives Enright and Sims are trying to trace the thieves.

"BERT FITZGIBBONS, E. M."

SAN FRANCISCO, Feb. 29.—Bert Fitzgibbon, the nut comedian, has had his salary raised for his next tour over the big time and now has new cards printed reading "Bert Fitzgibbons, E. M.," the letters meaning, Easy Money.

BERT KALMER FORMING ACT

Bert Kalmer, the song-writer who formerly did the "Bugland" act with Jessica Brown, is now preparing a new act for vaudeville with Harry Ruby for his partner. The team is now rehearsing and will open shortly.

CLAIM EXIT DANCE

The Boldens have filed complaint with the N. V. A., against the team of Wallace and DuVal, claiming that the latter team is using "a dance shoulder exit" originated and being used by them.

VAUDEVILLE

PALACE

A long but not tiresome show was presented to a capacity audience and the last half held three acts that stopped the performance. They were Herschel Henlere, Sophie Tucker and Joe Cook. However, Frank Dobson in "The Sirens" was a sensation, and Helen Kellar, held over, proved to be a wonderful draw. The show ran until 5.35 and not many left until Nina Payne bowed off after presenting a corking dancing novelty. Rae Eleanor Ball and Brother, and Farr and Farland in second and fourth positions, respectively, went over with a bang.

The pictures opened and were followed by Alfred Naess, assisted by the Misses Ligrid and Collins, presenting an ice skating act in which they gracefully glided over the smooth surface while doing difficult stunts. The man is an expert and in the whirl, wherein he swings a girl by holding her skate and arm, caused much applause.

Rae Eleanor Ball and Brother Joe gave a demonstration of violin and 'cello playing that put them over for a deserved hit. Miss Ball is not alone a splendid violinist, but her smile is more than an asset to her work. Joe plays in the orchestra pit and his many beautiful strains from the 'cello were enjoyed. The act is excellently arranged and bound to please the most skeptical audience.

"The Sirens" without Frank Dobson would be but fair entertainment, as this chap is about the best light comedian seen in years. He can sing, dance, talk and put over comedy with telling effect. This act has seen service for a few years, but the producer has the right idea in keeping the dressing up to date. Alice Bertram, William Lynn, Leila Romer and Eulalie Young as principals, and a chorus of ten, make up the roster. It is wonderful how a comedian of Dobson's calibre can get laughs with the material at hand, but every utterance was a howl. Through his efforts the act scored a sensational hit.

Farr and Farland went over without doubt, as their routine has been speeded to a lightning gait. The interruption business was timely placed and now they have an act that will score anywhere in the States. However, their finish could be bolstered, and with a sure fire punch line the offering would have undoubtedly stopped the show.

Helen Kellar and her teacher, Anne Sullivan (Macy), met an appreciative audience and interested all with a demonstration of lip reading that was truly marvelous. The act is one of the greatest vaudeville features of the decade.

"Topics of the Day" were flashed during intermission.

Herschel Henlere, assisted by an unprogrammed lady, has an act that is replete with excellent piano playing, a world of good comedy and a satire on well known pianists that is splendidly worked out and entitled him to the hit of the show. The girl is an excellent feeder and fits in the picture perfectly. But the strength of the offering lies in the wonderful manipulation of the ivories by Henlere and the comedy value derived. Make no mistake, this chap is an artist.

Sophie Tucker never worked better. The Kings of Syncopation did nobly with their assignment. Miss Tucker just "kidded" through the offering and every number spelled success. The crystal-silver gown is gorgeous, and after delivering five songs she stopped the show and was compelled to give an encore.

Joe Cook had them rocking in their seats, as his "one man vaudeville show" contained humor of the highest order. A few new "bits" have been added and are sure fire. The time was 5.20 when he bowed off.

Nina Payne opened her act with a motion picture novelty and then offered a series of dances excellently done. Barrett Welton played the saxophone well. The act, in any other position but closing, would have undoubtedly been a sensation. J.D.

VAUDEVILLE REVIEWS

(Continued on Page 10)

ROYAL

Royal News Pictorial opened and was followed by Tozart, in his playlet, "The Vagabond Artist," which went very well and served to warm up a somewhat unresponsive audience. His talk, accompanied by soft music, leads up nicely to his act proper. His creation of art was a pleasing spectacle, especially when the various lighting effects were played on it. He was well applauded.

Permane and Shelley were second and their burlesque trapeze work, followed by their song offerings on the violin and accordion, were well received. The little fellow, for some reason or other, did not seem to show the same pep he usually displays, but towards the end warmed up to his work.

"The Love Shop" followed, with Eddie Vogt, and did not seem to stir the house up to any great extent. This is an entertaining act, having a lot of clever gags and a few well chosen songs coupled with some very pretty costumes. Still, the act seemed to lack something. Pep seemed to be scarce in spots; at least, so it seemed when reviewed. The Russian dance offering was great and the man deserved every bit of applause he received. But he made one very bad mistake at the close of the act when he repeated, which was folly in the last extreme. It would have been all right had he some new steps to offer, but he spoiled the effect of his first impression by doing the same thing all over again.

Margaret Young, with her clever delivery of songs, was the first to awake any real interest in the house, which was but natural. Her voice is nothing to speak of, but her manner of singing her songs cannot help but put them over to the tune of a hit. She has inserted a new number since last reviewed and used very good judgment in doing so. Her daddy bit, imitating a chorus girl, is very clever and scored an individual hit. She was loudly applauded at the finish and forced to take several bows.

Paul Morton and Naomi Glass closed the first half with their musical satire, "1920-1950," and scored one of the biggest hits of the bill. This team has also added a new song to their repertoire and put their new number over in very good fashion. They sing better together than when alone, especially in the "Irish Baby Blues" number. They have some very clever patter and quips throughout the offering that seldom fail to get laughs. They scored big.

After intermission came "Topics of the Day," followed by "Griff, who is forever blowing bubbles." He was applauded at the close of his offering, which is reviewed under New Acts.

Homer Dickinson and Gracie Deagon were seventh and it was an eternity before they appeared. The orchestra played the same song seven times, with the stage empty. A funny coincidence occurred in that the band was playing "I Can't Wait Until Next Sunday Morning." It developed that Homer was indisposed and had to be urged on by the house manager. Contrary to what we expected, they went off to a tremendous hit, being called back for a curtain speech. Some of their gags are fathoms deep, but they put them over in such a manner that nobody kicks. The girl is an artist in her burlesque impersonation of a kid and is responsible for most of the laughs.

Howard and Clark closed the show with their offering, "Chin Toy," and kept them in to the last. This is a colorful piece, with a chorus of pretty girls, all of whom are graceful. The one big hit of the act was the dancing of Miss Rooney, sister of Pat. After watching her do Taps, etc., we would advise Rooney to look to his laurels. Her movement is lightning swift and her dance almost stopped the show.

B.O.G.

ALHAMBRA

Sprained ankles stopped one act from going on and another from presenting its full routine on Monday afternoon. Emma Pollock, of Kelly and Pollock, injured her ankle on Sunday evening, with the result that the act could not appear and Keegan and Edwards were brought up from the Eighty-First Street to take their place. One of the Morin Sisters did the same thing, and William and Gordon went through their routine assisted by only one of the girls. Phoebe Whiteside was scheduled to assist them for the evening performance and all others until the injured member's recovery is complete.

Chong and Rosie Moey followed the news reel with their "Chinese Version of American Songs and Dances." The song bit consists of an opening popular Hawaiian number of a few years ago and a single number by the girl. The dance routine includes a one-step, fox-trot and cakewalk, of which the latter is the best and sent them off to a good hand here.

It is seldom that a "dumb" act, playing in number two spot, goes off with more than two bows, yet, Pearson, Newport and Pearson not only took four bows, but stopped the show cold and after the lights were out were called back for another bow. To give them credit, they deserved all they received, for this trio work very hard and deliver the goods. The woman handles the piano end of the act capably and the routine of tumbling stunts which the boys have put into dance time are extraordinary.

Mollie Fuller, who formerly appeared as one of the team of Hallan and Fuller, presented her comedy sketch by Frances Nordstrom called "Cousin Eleanor." Considering the conditions Miss Fuller is working under this week, she is really a credit to the profession, for she put over her comedy lines and bits with great effect. If the audience were aware of the fact that her husband had passed away on Saturday and that the only reason she was working was because of her company, they would have tendered her an ovation.

Billy Dale and Bunny Burch shifted spots with the Dooleys and the Morin Sisters. Dale does his "old man with young ideas" character well, and, besides being good to look at, Miss Burch makes a very good straight. The act itself has some room for improvement, but, on the whole, is good enough to get over and it did.

Anna Held, Jr., with Emmet Gilfoyle, closed the first half. Miss Held is now working with an accent, something she didn't use when the writer last saw her act. She is also wearing quite a few new gowns, but is still closing with her mother's "Bird of Paradise" costume. All of these become her nicely. Gilfoyle puts the comedy end of the act over to good effect and even if no phonograph company will chase him because of his voice, he manages to get his vocal efforts over also.

Florrie Millership and Alfred Gerrard, assisted at the piano by Charles Harrison, are still the likable pair they always have been. They are doing the same routine of songs and dances they did last season, but their manner of delivering them seems to be good enough for the audience.

Keegan and Edwards, doubling at the Eighty-first Street, just walked on and cleaned up. These two took three encores and then left them howling for more.

William and Gordon Dooley appeared with only one of the Morin Sisters, but that didn't prevent them from keeping the audience spilling laughs all over the house every moment they were on with their comies and "Dooley falls." Miss Morin also put over a leg-twisting eccentric number that was great. The act will be fully reviewed under New Acts.

"Look," a scenic dance act presented by Mme. Rialto, closed the show. Reviewed under new acts.

G.J.H.

RIVERSIDE

Ryan and Ryan, the wooden shoe dancers, noisily opened the show. They are billed as comedy dancers, but the comedy was absent at the opening show.

Lee Rose and Kathryn Moon, with Grace Doro at the piano, presented a little song and dance revue, the feature of which was the dancing of the couple. Both are good performers and the dances were well put on and nicely executed. Miss Doro played Rachmaninoff's "Prelude" and "Dardenella" with lots of power but with little regard for tonal beauty or musicianly style of rendition.

Boyce Combe, a tall and slender young man of fine appearance sang a number of special songs, all of which he put over with good effect.

Combe has a pleasing voice and his enunciation is excellent. His songs are new and varied in character and his offering is pleasing from start to finish. His accompanist, a youth of scarcely twenty years, is an artist. His rendition of a "Rigoletto" selection stopped the show completely. He has all the necessary qualifications which go to make a successful concert pianist.

Combe makes the most of his numbers, the best of which are a sneezing song and one which related the experiences of a seasick traveller.

Fenton and Fields received a lot of applause and could have remained on much longer than their allotted time. They dance well and have some good comedy material which is well handled.

Bronson and Baldwin have in their new act, "Visions of 1969," a fine vaudeville offering. In it they show New York fifty years from now. Along Broadway are numerous, air ship stations, as that is the common means of transportation. The men have lost the ballot, a woman is president, and, while the females are the wage earners, the men are the homebodies who do the housework and bring up the children. These situations gave much opportunity for clever comedy lines with which the sketch abounds. It carries special scenery and effects, also a special musical arrangement of songs and dances which is worthy of mention. Harry Williams supplied the lyrics and Nell Moret the melodies. Both Bronson and Miss Baldwin are at their best and one of the songs gives Miss Baldwin exceptional opportunities for some clever dancing and the display of some new and striking costumes. The act runs a few minutes too long, but barring that slight defect it is a crackerjack offering.

Marie Cahill followed "Topics of the Day" in the second half and did well with a new song called "All the Boys Love Mary," as well as with one or two other songs. The telephone bit, however, still continues to occupy the greater part of the act's time and could with advantage be considerably cut and another song or two introduced. There are some blue lines in the telephone talk which should be eliminated immediately. The "big hotel" and the "must have baggage at the hotel" bits do not belong in big time vaudeville now or at any other time.

Harry Fox received more applause on his entrance than many acts are given at their close and scored a hit of great proportions. He sang a half dozen or more songs and could easily have rendered as many more to satisfy the big audience. The act brims over with his personality, which seems more pleasing and ingratiating than ever. He is assisted by Miss Edythe Baker, who plays his accompaniments and also contributes a piano solo which scored strongly despite the fact that two other pianists preceded her. Beatrice Curtis also assists in the act and works in one of the song numbers. Fox works a comedy finish with a special drop in which he sings of the belles of the various hotels and then introduces the scrubwomen. The act is clever, but it is not all the way through.

"A Reckless Eve," the big tabloid featuring Esther Jarrett, Cecil Summers and Jack West, closed the show and scored strongly.

W.V.

VAUDEVILLE

AUDUBON (Last Half)

The Steiner Trio followed a very well played overture by Dave Brown's orchestra and went through a series of stunts on the horizontal bars. The men open with some comedy clog work and then do some casting. Their work is thrilling and they had no difficulty in getting applause.

Rome and Gaut, the former a short, stocky young man, formerly seen with Lexey and Rome, and the latter a long thin fellow, followed. They open with talk, some of which is good, some not so good, and all made up of "wise cracks." The big laughs in the act came from Rome's eccentric dancing, which is exceptionally good. The comedy is brought in by his size and the manner in which he does his steps. Gaut also dances and gets quite a few laughs, and plays the clarinet. The house liked them here and sent them off to a big hand.

Billy Mason and Alice Forrest were brought back for an encore and then sent off with a lot of applause to their credit. Mason is the "Smiling" Billy Mason of the Chrystle Film comedies. Miss Forrest is a "cute" blonde, and makes an excellent partner for Mason. Their offering will be fully reviewed under New Acts.

"The Ruby Ray" evidently has a new young man playing the leading role, instead of the one formerly in it. At any rate, his work is much better and if it is the same, it is remarkable to see how much he has improved. Not that his work is now so good, but that his work formerly was so bad. The act is fairly well written, but the work of the cast still requires a lot of improvement. For, at times, they are strongly inclined to overdo their parts and turn the offering into burlesque.

No matter what they may think of him in other houses, Jack Rose can always come up to the Audubon and be sure of being a sensation. All he has to do here is stick his finger out, say "Boo," and they'll laugh like babies. Never has any actor had an audience at this house so infatuated, or shall we say bulldozed, as Rose has this one. He appeared here only about a month ago and played a full week. He was called back for encores and, even when "A Trip to Hittland" was ready to go on, he was called back for a curtain speech, which he rendered, thanking them for their loyalty to him.

"A Trip to Hittland" with the ten song-writers who were recently seen at the Palace closed the show. Bobby Jones handled the comedy capably and the others also did their allotted bits well. We wonder if Leon Flatow is always supposed to stand longer than the others in bows and do other things to make himself conspicuous? The act itself is exceptionally good.

G. J. H.

PROCTOR'S 125TH ST. (Last Half)

There is an ever growing tendency on the part of performers to become careless and give a half hearted performance at the supper show houses. This was true of last Thursday's performance at this house.

In opening the show, the Florida Four offered a musical act which scored a small hand. By the way of novelty, they offer a few selections on a special instrument which reminds one of a circus callopie. They also go through a routine of singing and close with a medley of old time songs, inviting the audience to join in the singing. A typical small time act.

Stone and Campbell, appearing in second spot, have a good two-man act, but fell down at this performance because of the half-hearted way in which they put their material over. This offering might make the two-a-day if a lot of pep were injected into it.

Dobbs, Clark and Dares, two men and a woman, followed and scored a fair sized hand. The strength of this act lies in the tumbling bit which closes the offering. The singing, dancing and several attempts at humor fell short of the mark.

McGreery and Doyle have a fairly well written and staged act. The man puts his material over in a creditable manner but the girl, working straight, fails to make much of an impression. This act was, without doubt, designed to travel on better time, but, from all present indications, is due to play the three a day for some time to come.

Adrian, billed with a question mark following his name, appeared next. After witnessing the act, one realizes the why of the question mark, for whether or not this act will ever score any success is a question. There are three men in the act who offer a routine of song and patter.

Submarine F-7 will go down some day and never come up, because the public is fast growing tired of this kind of patriotic hokum. That the offering is spectacular all will agree, but, when it becomes necessary to flourish the American flag to help applause, it is a sure indication that the act, in itself, lacks the material to assure it success much longer.

E. H.

VAUDEVILLE REVIEWS

(Continued from Page 9)

HARLEM OPERA HOUSE (Last Half)

With a score or so straw hats, the Gabby Brothers and Clark opened the show, putting over one of the best novelty juggling acts to be seen. These three young men work smoothly, never mess up their routine and offer some stunts which, aside from being unique, are interesting. They closed to a good hand.

The McCarthy and Stenard act, holding down second spot, would have tickled the cockles of Al Woods' heart had that producer of bed room shows been in the audience. This act is the "Twin Beds" of vaudeville, well staged and cleverly written, with a laugh in every line and every laugh a hearty one. The performers possess genuine ability as laugh getters and put their material over in a creditable manner, scoring a good round of applause.

Betty Bond, following, has a clever novelty single, depicting the various personages living in an apartment house somewhere on Riverside Drive. She has a great deal of personality, a good singing voice and knows a thing or two about putting her material over. This act scored one of the biggest hits of the evening.

Henry B. Toomer, with a well written monologue and clever cross fire with an un-billed partner, scored a fair sized hand in the next spot. The comedian sells real estate consisting of water front lots, a subject abundant with comedy possibilities, which are well taken care of. His partner is charmingly piquant and handles her material nicely.

Sidney Phillips, one of the host of Al Jolson imitators, followed with a routine of songs and patter, getting a good hand. He presents a neat appearance and has a fair voice, but lacks clear diction. A little effort expended to correct this error would go a long way toward making the small time easy going for him.

The Three O'Gorman Girls closed the show with a musical and dancing act that scored a fair round of applause. All three play brass instruments and dance gracefully, but fall down when it comes to singing.

E. H.

CITY (Last Half)

Page and Green started the vaudeville portion of the bill with a fast going tumbling offering. The men do some good stunts in their routine and found no difficulty in getting applause.

Two immigrants, man and woman doing Italian character, went off to a very good hand considering their spot, due mainly to their singing. If they depended on their patter for applause they would have to wave the flag and recite the "Star Spangled Banner." Their voices are very good, and, if they would either omit their present patter and do a straight routine of singing, or get a better line of talk than their present routine contains, they would find the going much easier.

McConnell, Simpson and Company is a sketch which has been seen for years. But no matter how old, the work of Miss McConnell is always laugh-provoking. The patter is replete with laughs, mainly because of the delivery of Simpson and Miss has not much to do; in fact, neither has McConnell. The company, another man, Simpson. But their bits are done well. It seems there is little Miss McConnell can't do, despite her age and weight, for she dances lightly, does drama and burlesques in a screamingly funny manner. The act was a howl from start to finish.

The Geraldts followed the news reel with their musical offering. The pair dispensed with their special setting when reviewed and worked in one. They used the banjo, violin, viola, and their special mandolin arrangement, which consists of thirty-four such instruments arranged in a piano fashion. When reviewed, they did not play as well as usual and hit quite a few flat notes. They could change their closing repertoire of popular numbers for newer material to better advantage.

"The Magic Vase" is a pleasing musical revue with a chorus of eight and four principals, and is much better than the average tab seen on the small time. It will be reviewed under New Acts, in detail.

Calvert and Shayne are two young men who only need time to give Krans and La Salle a stiff run in their line of work. The boys took two encores here and then stopped the show cold, with a straight routine of singing. Their voices are excellent and their delivery exceptionally good. They also include a dance hit in the act, which is well done. It won't be long before these two will be seen on a big time bill, in fact they are ready to hold down number two spot on that time right now.

The Kitano Japs closed the show. G. J. H.

PROCTOR'S 23RD ST. (Last Half)

Clemens and Mellings opened the show with their animal act and won a fair amount of applause. The donkeys and dogs are well trained.

Brown and Evans were second and started slowly. But they soon warmed up to their work. They start with a song but soon change to a dance, which is more in their favor. Both are good steppers.

Rahn and Beck followed with their song offering in special pretty setting, and received applause. The "canary" has a pretty good voice as has the "old-crow" and both work hard to put over their material. We would advise the "old-crow" to get a mustache with sticky glue thereon or discard it entirely, as this isn't the first time a mustache has got a fellow into trouble. He kept a stiff upper lip, however, and kept it on after the third or fourth attempt.

Dobbs and Welch filled the fourth spot and kept them laughing from the first drop of the hat. They have some very humorous gags throughout, with the exception of one or two old ones that drew laughs from a few. Both have the knack of springing their stuff to the best advantage. They were a riot.

Black and Dardanela were fifth and, owing to Black's popularity through the writing of the song "Dardanela" the applause started before they made an appearance. This is a snappy little offering, the girl being a fair dancer, and, but for one bit that should be omitted, they made a big hit. The "bit" referred to is where he offers her a piece of candy and she kisses him.

Sully and Thornton followed with their talking and songs, and gave a good account of themselves. Their gags are fair and they deliver their numbers in fitting manner.

McGee and Anita closed the show and took a few minutes before they got the majority of the audience interested enough to stay seated. But once started they kept those who had left their seats standing in the back to the end. They open with a Scotch dance, the boy singing it and the girl later dancing. The latter is very graceful and makes the most difficult of steps look simple. The boy's sailor number was put over neatly, but there was a slight delay before he appeared when reviewed. Their Chinese dance was also great and their exhibition of modern dancing, with which they close, sent them off to one of the biggest hits of the night.

B. O'G.

FLATBUSH (Last Half)

Neal and Stewart opened a splendid bill, and with their boy and girl singing and comedy act, started things humming. The part where the girl plays the part of the vamp is a big hit, not because of her accomplishments in this line but because of the manner in which the material is written. One bit, in which she shows him how the girls from different states kiss and hug, is a trifle too demonstrative and could be modified. The boy can sing and dance fairly, as can the girl, and judging from merit, they will not find the going hard.

Palox and Palette were second and their selections on the accordion won applause. One of the pair is an accomplished musician, and besides the accordion, plays a number of other instruments fairly well, including the clarinet, flute, cornet, and saxophone. Both went off to a big hit.

Oliver Stewart and Company filled the third spot and their sketch proved very interesting. Stewart's part as the friend of a neglected wife, who is caught by her husband, is well played. All work hard and handle their material in an excellent manner. They will, no doubt, be seen on the larger circuits shortly. This act is reviewed more thoroughly under New Acts.

Julia Curtis followed with her song offering and carried the house from the start. She has a remarkable voice and sings in four different keys. Her imitation of a violin was very good, as was her impersonation of Harry Lauder, George M. Cohan and Eva Tanguay, all of whom she did well, both as to voice and actions. She scored big.

Anthony and Rogers, the two Italian comedians, were fifth and had the audience laughing from start to finish. Their talking act is very cleverly written and topics of today are used to great advantage as a butt for their jokes. The smaller one's ability to contort a word or phrase is really humorous and he scores with ease. They both can jig fairly well and, as an encore, to a dance and close imitating the walks of persons seen on the street.

Joe Jackson, the eccentric tramp, closed the show. B. O'G.

PROCTOR'S 5TH AVE. (Last Half)

Time and Tile opened with their tumbling and bicycle turns and went well. There are a few novel feats in this act that are difficult and sent the team off to applause.

Diana Bonner was second and scored a big hit, despite the fact that pep is conspicuous by its absence. She sings a classical piece to start and puts it over. She has a fair voice, although her delivery is what counts most throughout her offering.

Arthur Havel and Company filled the third spot and went fairly well. There is some semblance to a half-hatched plot but it seems to end abruptly and the principals would do well to have a better climax pinned on. The two youngsters play their parts well, especially the "roughneck" who is called in to make a man out of Reginald. They start off in a sure-fire and promising manner, but when the act is about half over it loses pep and seems to die out. The "roughneck" can play the piano fairly well and the numbers are good.

Eckert and Moore were fourth and their line of talk, most of which is witty, scores for them. They make a good appearance and the younger of the two knows how to handle his material. The older man is also fairly good and succeeds in getting laughs.

Henry Marshall and Company followed and furnished good entertainment. The two girls in the act dance well, and make an attractive appearance. Marshall sang some of his hits and was applauded. The best part of this offering is that he does not devote too much time to each song and the girls come out and dance meantime, which adds color.

Harry Hines was sixth and had everything his own way. His one bit, where he impersonates a "female boy" and flitters to and fro, caused a few in the audience, nine-tenths of which were men, to whistle. This made him stop short and he said a few things before he went at it again. The second time there were no comments. His songs and gags are good and he has quite a bit of his own stuff that he uses when he thinks it will go. He was forced to make a curtain speech.

McWatters and Tyson closed the show and their "Eyes of Vaudeville" managed to keep a good part of the house seated. Neither can sing exceptionally well, but manage to get along. The man is too mechanical in his actions. He does a character piece that won some applause. The close of their act was the best. He announced it as a song sung by two movie melodramatic actors. This is full of pep and both go through it in fine style. They went off to a big hit, but it took Harry Hines to almost stop the show for them. He was giving the act the O. O. from the side and when they came out for a bow they pulled him out.

G. O'G.

JEFFERSON (Last Half)

Rouget and Girle followed the feature film and went through a very good routine of balancing stunts on tables and chairs. Rouget does all the work and the girl assists with the apparatus, wears a velvet jacket, short tights, black silk stockings and also assists in one or two stunts. Rouget puts over a few new one sin his line of work and certainly deserves much more applause than he received from this bunch when the show was reviewed. In one of them, he balances himself by sitting on a chair which has been placed with two legs on top of four other chairs, and those chairs are on top of four tables. He also takes a fall from four chairs on top of four tables for a closing feat.

Payton and Ward do some very good tumbling stunts in a routine of dancing, but have a lot of poor comedy in the act with which they could easily dispense. One of the men is rather heavily built and takes his falls very lightly for his weight. The other also does some great stuff in the line of tumbling. With their patter changed or omitted and the dance tumbling routine worked up, they will find the going much easier.

Princess Wah-let-ka, playing a full week here, presented her mind-reading offering and mystified all. She has a novel act of her sort and is most convincing.

Joe Darcy seemed to lack something in the delivery of his black-face offering. One of the things he lacks is good talk material but when reviewed he lacks more than that. His voice is typically Al Jolson, but the delivery was not there.

The Ed Janis Revue, a dance act, will not have long to wait before it is seen in the better houses. With Janis in his company are two girls, evidently sisters, a toe-dancer and a pianist. Janis dances in a rather loose style, but showed good ability in the eccentric and jazz line.

Walsley and Keating found the audience to their liking with a lot of comedy, most of which ran to the "nut" style.

Erford's Golden Whirl, an iron jaw offering with one man and two girls, closed the show with a series of sensational stunts in mid-air.

G. J. H.

VAUDEVILLE

POLICE AVIATION BAND

Theatre—Harlem Opera House.
Style—Singing and band.
Time—Sixteen minutes.
Setting—In two.

The New York Police Aviation Corps is another name under which the New York Police Reserve Force is known. But despite the name "Aviation," as a vaudeville act, this one, as it stands at present, will never fly higher than the small time. It does present a few good possibilities, but, since they are not taken advantage of, what's the good of having them?

An attractive girl, attired in the uniform of the Police Reserves, opens the act with a song about the force, and introduces the band, with the setting in two. Her song is rendered in one. The band, including the girl, who plays a banjo, consists of four men and two girls. The other girl plays the drums.

The six are seated in a row, across stage, making anything but a neat appearance. They start off with "St. Louis Blues," following which the violinist did a "so-so" dance, while playing his instrument. A number of other selections are then rendered, each featuring a different member of the company, with the spotlight on him. The girl who sang the opening song also renders a solo during the act, singing a number that claims there will be no League of Nations without the Irish.

The act would be improved by the addition of a special drop, instead of the house olio used here. They should work in a larger setting, either in three or full, and arrange themselves together in such manner that all would be visible, and have all the solo work delivered in the center of the stage.

At present, it would seem as if all the act is good for is to headline on the small time. G. J. H.

MAURICE AND MORA

Theatre—Harlem Opera House.
Style—Musical clowns.
Time—Ten minutes.
Setting—Full stage.

This team, man and woman, are evidently French, and have worked out a novelty musical offering that should please in the better class of small time houses. The man works in full clown make-up and the woman wears the costume of a clown and a white wig. They do a routine, opening with long reeds, on which they play and produce the sounds of the harmonica. In addition, there is some whistling instrument, worked by air, through pressing the various keys with the feet. Also, there is a concertina, violin, and a set of mugs which contain musical bells. The man does some solo work with the violin and concertina.

Both play all the instruments well and, with a slight improvement in the way of later numbers in that part of the repertoire, which consists of published selections, the act will be much better. G. J. H.

ROODE AND FRANCIS

Theatre—Prospect.
Style—Slack wire.
Time—Ten minutes.
Setting—In three.

This team has an offering that goes very well in opening position. The man is the whole thing all through and some of his feats on the wire are very clever. His riding of a wheel, equipped with pedals, across the wire, is very well done and, when reviewed, made a big hit. The girl does a short dance to fill in time, while he prepares for his next number. He also walks the wire while inside a heavy hoop. The offering is very entertaining. B. O'G.

NEW ACTS AND REAPPEARANCES

RACE AND EDGE

Theatre—Prospect.
Style—Talking and comedy song.
Time—Fourteen minutes.
Setting—In one.

When a typical Harp and a still more typical "limey" are thrown together, instead of causing laughter they are apt to cause a riot.

But the Race and Edge combination have some material that will not fail to please. The Englishman, although really an American lad, is a wonder, and his English expressions and accents are perfect. The Irishman is also there with the "blarney" and, together, they have the audience in roars. They have a dialogue in which many clever gags are pulled, and wind up their act with a song in which each sympathizes with the other on being a married man. There is no melody in the somewhat archaic number and practically no rhyme, but the comedy throughout doesn't give the audience a chance to dwell on its technical defects. The act more than pleases, and that's all that is necessary. B. O'G.

WESTON, BROWN & CO.

Theatre—Audubon.
Style—Dancing.
Time—Eighteen minutes.
Setting—In three (special).

Dance acts consisting of two girls are very few, mainly because good quality in sister dance turns is very rare. In fact, we can only think of the Ford Sisters, the Barr Twins and the Mellette Sisters as examples of such who have thus far played the big time.

But now comes Effie Weston and Jessica Brown, who, although they were not in a big time house when reviewed, showed an act that can hold its place on any big time bill with ease. Miss Weston, formerly with Donald Kerr, and Miss Brown, formerly with Bert Kalmar, make a great combination.

For their company, the girls have secured Dave Dryer, formerly seen in vaudeville with Frank Fay. He does the piano work for the girls and also introduces each number with a song in verse. In addition, he does a solo.

Following the introductory number by Dryer, the girls open with a "Hello, Broadway" song, and do a neat parasol dance. Miss Weston then follows with a Spanish number. A jazz toe number, which stopped the show cold when reviewed, is then offered by Miss Brown. Dryer's solo, giving an imitation of a pianola, is then put in, after which they do a jazz number. A waltz is included in the routine, following the toe number.

The girls have a very pretty setting and a splendid wardrobe. Every costume worn is very attractive. The girls themselves look like \$1,000,000, and show their ability to dance to great advantage. Dryer is more than an assistant; he lends support.

The act is ready to hold down any spot on a big time bill. G. J. H.

BROWNING AND DENNY

Theatre—Proctor's 5th Avenue.
Style—Piano and song.
Time—Fourteen minutes.
Setting—In one.

This is a boy and girl act with a piano, and has a well-chosen repertoire of songs. The boy is a good pianist, but seems to be ill at ease when acting as "straight" to the girl. The girl is a very good singer, and has some very pretty costumes. Her Greenwich Village number is well done. It ought to be seen on the big circuits very shortly. B. O'G.

"THE MAGIC VASE"

Theatre—City.
Style—Musical revue.
Time—Thirty minutes.
Setting—Full stage (special).

Outside of the fact that there were only one or two bits in this offering that lacked coherence, it certainly is much better than the average tab being sent over the small time, and, in fact, might, with a little going over, do for the big time.

This offering is built more on plot than on the idea of showing off a gorgeous wardrobe. At the same time, the producers have given all the necessary expense to it.

The scene is laid in the interior of a burgomaster's house in Holland. The burgomaster has the gout, which gives him a nasty temper. Living with him are his son, a housekeeper and her daughter. The son and the housekeeper's daughter are sweethearts, with the result that she stands around and her sweetheart scrubs the floors and does other work to help her. This same son is anxious to engage in a skating contest, but needs a guilder for an entrance fee. He has spent his last guilder on tulips for his sweetie.

After a lot of diplomatic coaxing, to no avail, the son steps on the foot with the gout, and the consent of the burgomaster, which had been secured, is withdrawn. He and his sweetie, Gretchen, then change costumes, he runs out of the house, races and wins.

The story of the "Magic Vase" needs explaining; not by us, but by the authors. In a song during the act, it is explained that a certain vase in the room is controlled by the devil, and that something will happen to whoever breaks it. After the lad wins the race he breaks the vase, and the result is that his father decides to be kinder to his son and give him his own way.

A chorus of eight girls is very much in need of rehearsing in their dance numbers. When reviewed, many of them were giggling.

At present, the act will do as a feature over the small time. With working over it it will fit into a big time bill. G. J. H.

MASON AND FORREST

Theatre—Audubon.
Style—Singing and piano.
Time—Fourteen minutes.
Setting—In one.

"Smiling" Billy Mason, of the Chrystie Comedies, has decided to thrust his grain into the realms of vaudeville and has with him a very cute blonde.

This little blonde, Alice Forrest, starts the act with an announcement, delivered in a manner that makes you like her, about Billy Mason. She then takes her place at the piano and Mason is introduced personally. He starts off with a song about his experiences in the "movies," telling that he has been there since he was sixteen and why he decided to go into vaudeville. A "By Jingo" number, followed with bits of business injected by Mason.

Both then sang some apparently special numbers, starting with "I Don't Love You Any More," a ballad set to a jazz tune, with a lot of "blues" injected through the piano work of Miss Forrest. "Harmony Baby" was another good number which led up to a jazz number for closing. They were called back for an encore and rendered a fast "nut" number.

Mason has a very pleasing personality, a good voice, and delivers well. Miss Forrest sings delightfully, plays a piano excellently and looks well. G. J. H.

MAYBELLE ADAMS & CO.

Theatre—Proctor's Fifth Avenue.
Style—Playlet.
Time—Twenty minutes.
Setting—Full stage.

Maybelle Adams and a company of two men, presenting a comedy playlet entitled "The Nightmare," has an offering that is bound to find favor on the variety stage, in that it is unique in plot, well written and equally well enacted.

The story is that of a wealthy woman who has squandered her husband's fortune and, on the eve of his failure, realizes for the first time that it has been she who is directly responsible for his misfortune.

She falls asleep and there follows a horrible nightmare, in which she is persecuted by the devil of selfishness. The taunting of the evil one drives her to distraction, so that when her husband's best friend and her former sweetheart makes his appearance, she murders him.

But the gloom that falls over all, following this melodramatic incident, raises when she awakes and finds that her husband has been financially reinstated by the man whom she dreamed she had murdered.

Miss Adams handles the role of the wife in a capable manner, is charmingly gowned, and reads her lines with understanding. The other members of the company offer splendid support. E. H.

HERSCHEL HENLERE

Theatre—Eighty-first Street.
Style—Musical.
Time—Fifteen minutes.
Setting—In one.

Opening in the orchestra pit, Henlere goes through a routine of hokem and slapstick, depicting a temperamental orchestra conductor. There is nothing very novel or unique about such an introduction, yet it goes over well, scoring some good laughs.

With the appearance of a feminine partner (unbilled), on the stage, there follows a bit of crossfire. From this business, Henlere goes to the stage and enters upon a routine of "pianoflage," playing a special arrangement of "Yankee Doodle." This bit is well worked out and rendered in a sure-fire manner. Several other musical numbers, interspersed with some clever gags, are then played.

The act is brought to a close by the reappearance of his partner, attired in a chic costume and rendering a saxophone number, accompanied on the piano by Henlere.

As a pianist, Henlere displays a good technique, a warmth of tone and an understanding of his instrument that characterizes him as an artist. E. H.

FRANK AND ETHEL CARMEN

Theatre—Proctor's 23d St.
Style—Juggling.
Time—Twelve minutes.
Setting—Full stage.

If hard work will ever get an act anywhere, this offering should be playing the big time within a few weeks. But, an act must have more than hard working performers to it before it can ever become very successful on any time. What this particular offering needs is novelty, and it needs that badly.

The two performers present a good appearance and go through their stunts with precision. However, there is a lack of interest on the part of those in the audience, that is evidenced by the scant applause.

The closing stunt, that of spinning hoops on tight and slack wires, was the best presented and scored a fair amount of applause. E. H.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ACTORS' ASSOCIATION MAKES
BIG JUMP IN MEMBERSHIP

Organization Which Had But 1,200 in Ranks a Year Ago, Now Has 5,615 Supporters, Annual Report Shows

LONDON, Feb. 28.—The first annual report of The Actors' Association since it became an affiliated trade union, shows that the membership has increased in one year from 1,200 to 5,615. This means that the membership has increased at the rate of 86 new members per week from the beginning of 1919 to December 31 of last year. As a result of its new strength, The Actors' Association, in conjunction with the Variety Artists' Federation, is making a determined effort to put through a legislative campaign which has to do, among other things, with the licensing by the London County Council of all theatrical managers.

The report shows that The Actors' Association has also accumulated a surplus of £3,568. It is set forth that when the old association was reorganized last year it handed over to the trades unions the sum of £1,245, otherwise the total surplus would have amounted to £4,813.

A joint committee has been formed between The Actors' Association, the Variety Artists' Federation, Amalgamated Musicians' Union and the National Union of Theatrical Employees. This committee is a consultative body only and, although designed to discuss matters of mutual interest, no action can be taken without the sanction of the respective parent organizations.

The Society of West End Theatre Managers, the Touring Managers' Association and the Theatrical Managers' Association have each designated a committee which will act jointly with a committee of the Actors' Association in the settlement of all questions arising out of the standard contracts.

Following the dispute last Summer with C. B. Cochran and J. L. Sacks and the dispute at the Empire Theatre, where the chorus struck and was out for two performances on Saturday, July 26, settlements were arranged and the right was won by the Actors' Association to have one of their recognized delegates in every West End theatre.

These disputes, in particular, led to the adoption of standard contracts, the founding of an Actors' Association Agency and, last but not least, to the adoption by the T. U. C., which is the parliament of labor, at its convention in Glasgow last September, of the following resolution relating to its attitude toward theatrical employees:

"That this congress strongly recommends all affiliated unions to support the efforts of the A. A., the V. A. F., and the A. M. U., and the National Association of Theatre Employees to unionize every place of amusement in the United Kingdom."

"MEDORAH" GETS GOOD START

LONDON, Feb. 25.—"Medorah," described as a musical romance in three scenes by Denn Spranklin, with music by Vada Ennem, has been opened here at the Alhambra by E. Dagnall, and is scoring considerable success.

The story revolves about an Oriental maiden who has been engaged to an Eastern prince, but, when the wedding day arrives, it is found that the young lady is not of the proper weight as required by the custom of the land. So the marriage day is postponed, to the satisfaction of the girl, who has fallen in love with an American.

Her father then decides to send her to America in the hope that she will there gain the needed weight, but, in that country she again meets her Yankee lover, and the father steps in just in time to break up the affair.

She returns home, but the American follows and gains entrance to the palace in the guise of a slave. The young lady continues to lose weight, and the father, becoming wroth, condemns her to become a slave, and further orders that she marry the masquerading Yankee.

The music is bright and sprightly, the principals well cast, and the chorus support excellent.

WANDA LYON GETS PART

LONDON, March 1.—Wanda Lyon, the American actress, will play the leading role in "The Kiss-Burglar," which George B. McLellan, in conjunction with Al Woods, will present here shortly.

McLellan has also acquired the English rights for the next three years of the following plays: "Tea for Three," "Up in Mabel's Room," "The Voice in the Dark," "The Woman in Room 13," "The Girl in the Limousine," and "The Honorable Mr. Potash."

COPEAU DOING SHAKESPEARE

PARIS, France, Feb. 29.—Jacques Copeau, formerly director of the French Theatre, New York City, is now successfully producing at the Theatre de Vieux Colombier Shakespeare's "Winter's Tale."

COLLIN KEMPER IN PARIS

PARIS, Feb. 26.—Collin Kemper, of New York, and Lincoln Wagenhals, have arrived here and are at the Hotel Bretagne. Both will buy several new productions for presentation in New York.

Wagenhals has already made a trip to Madrid, where he purchased several light operas. It was Kemper and Wagenhals who produced "Paid in Full" at the Astor Theatre, which was Eugene Walters' first successful play.

RE-VAMP SHAKESPEARE'S GARDEN

LONDON, Eng., Feb. 27.—Shakespeare's garden, as the immortal bard knew it, will be remodeled by the trustees of the estate. Only flowers known to Elizabethans will be planted, such as daffodils, violets, oxlips, crown imperial, lilies, thyme, harebell, marybuds, marigold, love-in-idleness, carnations, rosemary and roses. They will be placed in beds just as the poet walked among them.

ANOTHER STRIKE THREATENS

PARIS, Feb. 26.—Merry-go-round and ticket men employed by Paris amusement concerns have served an ultimatum on their employers that they will quit work if they do not get an advance in wages. Conductors and electricians are also united in this demand.

CLAIMS "MEDORAH" ROYALTIES

LONDON, Eng., Feb. 28.—Violet Melnott filed a motion with the Chancery Division recently, claiming a share with Bernard Hisbin in the play "Medorah." A settlement was agreed upon by both parties, establishing Miss Melnott's claim.

KIERNAN RETIRING

LONDON, Eng., Feb. 28.—After the sale of the Hippodrome, Seacombe, is completed, James Kiernan, one of the lessees, will retire from professional life.

MARIE LLOYD FIFTY YEARS OLD

LONDON, Eng., March 1.—Marie Lloyd recently celebrated her fiftieth anniversary while appearing at the Bedford here.

REFUSED A LICENSE

LONDON, Eng., Feb. 28.—Charles Cecil Greene Manville Morton has been refused an agency license by the London County Council and the decision upheld by the magistrate of the Bow Street Police Court on the ground that the applicant was an unsuitable person, that he used an office in the Featherstone building, Holburn, for improper purposes and that he had engaged girls for a tour and then left them stranded. The applicant denied these charges, but the magistrate decided that, after hearing the evidence of the girls and the applicant, the County Council came to a right decision in the matter.

TO TOUR FAR EAST

LONDON, Feb. 28.—H. B. Waring is arranging for an Eastern tour, and is organizing a company of English actors for that purpose. He will play through India, China, Japan, the Philippine Islands and Malaya.

Waring has secured for presentation on his tour a number of plays, among which are: "The Choice," "Our Mr. Hepplewhite," "Ann," "A Butterfly on the Wheel," "The Speckled Band," "A Cigarette Maker's Romance," "Merely Mary Ann," and "The Purse Strings."

GETTING SCRIPTS FOR RICKARDS

LONDON, Eng., Feb. 28.—Robert Greig, representing the Harry Rickards Tivoli Theatres, Ltd., is here getting plays. He has secured rights to the following: "Chu Chin Chow," "The Lilac Domino," "His Little Widows," "Maggie," "The Girl for the Boy," "The Officers' Mess," "As You Were," "My Lady Frayle," "Buzz Buzz" and "Bran Pie," with it, it is said, Mr. Clay Smith and Miss Lee White.

HOUDINI GIVEN BANQUET

LONDON, Eng., Feb. 25.—Houdini, the magician, was recently welcomed back to London after an absence of six years, by a banquet given in his honor by members of the Magicians' Club. In reply to a speech of welcome he stated that England had always been a home to magicians and that he had one hundred per cent more friends in Great Britain than in America.

"BUD" FISHER SUES

LONDON, Eng., Feb. 28.—Harry Conway (Bud) Fisher recently brought suit in the Chancery Division against Sir Alfred Butt, managing director of the Empire; Oseor Barrett, manager; Leon Pollock and Larry Caballos, as producers of "The Red Mill," for an injunction to restrain them from using any of the figures of Mutt and Jeff, of which the plaintiff is the author.

PARIS HAS NEW HIT

PARIS, Feb. 27.—The new play by M. Henri Battaille, "L'Animateur," was produced here at the Gymnase, and has scored a triumph. Mlle. Yvonne de Bray and Messrs. Arquilliere, Dumény and Armand-Bour, appeared in the leading roles and gave splendid performances. The subject of the play deals with the influence of one person over another.

VIOLA TREE ACTIVE

LONDON, Eng., Feb. 28.—The Afternoon Theatre will be re-established in a few weeks by Viola Tree, whose father originated it and made of it an artistic success. The series will comprise many interesting plays, including one by Ibsen and Maeterlinck and several new plays by young authors.

"PETER PAN" DREW WELL

LONDON, Eng., Feb. 28.—During the six weeks that the season of "Peter Pan" lasted at the New Theatre it was witnessed by 52,311 people.

HAWTREY OPERATED ON

LONDON, Feb. 28.—Charles Hawtreys was recently operated upon for a serious complaint. Latest reports state that he is on the road to recovery.

SPIRITUALIST PLAY CATCHES ON

LONDON, Eng., Feb. 26.—"Mr. Todd's Experiment," a new play by Walter Hackett, opened at the Queen's Theatre last week and has found favor with both press and public. A few faults have been found by some of the critics, but on the whole they all agree that the play is cleverly written. Owen Nares plays the leading role and is given full opportunity to display his talent as a lover. Marion Lorne (Mrs. Hackett) plays opposite him and renders excellent support.

Briefly, the story tells of the love quests of Arthur John Carrington (Nares), who is thirty years old, but having been disappointed in love, feels much older. He is beginning to show his feelings physically and his friends decide to take a hand.

Carrington has had three love affairs, one with a vicar's daughter, who turned him down because he had no money; another with a woman who loved him, but was encumbered with a husband, and the third with an actress who might have become Mrs. Carrington if he hadn't learned that she had a past.

Mr. Todd, a spiritualist and philosopher, is brought in to try and rejuvenate Carrington. By means of mental suggestion, Carrington's memory is brought back to these love affairs and he decides to call on the ladies. The vicar's daughter is now a widow, has forgotten Carrington and thinks he is an insurance agent. The second is still encumbered and offers him love, but he feels that he cannot accept that kind. The third is now a star and cannot sacrifice her career for marriage.

Carrington returns home in despair and finds that the girl he has been seeking all his life has been living under his own roof all along.

COCHRAN EXPANDING

LONDON, March 1.—It became known this week that C. B. Cochran has formed a combine with several American and French producers and has registered a limited company with a capital of \$525,000 for the purpose of increasing his theatrical holdings.

The manager already has seven theatres in London under his control and has practically concluded arrangements for two others. His first American production in London will be "The Man Who Came Back" and "Experience."

"VERY IDEA" PANNED IN PARIS

PARIS, Feb. 28.—"The Very Idea," originally produced in America by Larry Weber at the Astor Theatre, with fair success, has been presented here at the Ambigu Theatre, and met with adverse criticisms from the press.

One paper describes it as "barren and worthless stuff," with a plot that is "absurd" and "treatment devoid of wit" and "preposterously inane and wearisome." The *Figaro* says, "Its chief virtue is its brevity."

"ARE YOU A MASON" TO TOUR

LONDON, March 1.—Charles Williams will take "Are You a Mason?" on tour beginning June 14 at the Lyceum, Edinburgh, and then cover the larger provincial towns until November. New scenery has been completed for the production.

PEGGY O'NEILL SCORES

LONDON, Eng., Feb. 28.—Peggy O'Neill, the American actress, has made a big hit among the Lancashire folks in a brilliant performance in Manchester of "Paddy; or the Next Best Thing."

COURTNEIDGE BUYS STABLE

LONDON, March 1.—Robert Courtneidge, producer, recently purchased several race horses which have been entered for the coming race events of the season.

DAISY LEON JOINS "WHIRLIGIG"

LONDON, Eng., Feb. 28.—Daisy Leon, the American actress, has been added to the cast of "Whirligig," at the Palace.

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SUCCESSFUL SCENARIOS

There is food for thought in the fact that many plays which were produced on the spoken stage, where they proved to be failures or, at best, successes of a low order, when afterwards filmed for the screen, have proven to be diverting and very successful feature films.

There is "The Miracle Man," than which no more successful picture has been produced within the last two years. This particular picture is considered an artistic masterpiece and, as regards its financial worth, the fact that it has played to more than \$1,000,000 in less than a year, proves its money-earning ability. But, when it ran here in play form, the most that it achieved was a reputation for being a dramatic novelty and this, too, by reason of George M. Cohan having adapted it for the stage from Frank Packard's story.

Then there is "The Copperhead," which Augustus Thomas wrote as a stage vehicle for Lionel Barrymore. The play was produced by John D. Williams, and in it Lionel Barrymore distinguished himself for his acting. But, after being presented both here and on the road, it was withdrawn for the reason that it failed to bring adequate financial returns to its producer. However, now that it has reached the screen, with Lionel Barrymore enacting the leading role, "The Copperhead," despite its comparatively short screen existence, is already reckoned a big film hit.

To go back beyond the two pictures already mentioned, we may mention Max Marcin's play "Cheating Cheaters," produced by A. H. Woods and featuring Marjorie Rambeau. This play did not make nearly the amount of money for its producer that it is commonly supposed to have earned; in fact, Woods lost quite some money on its Chicago engagement. But Clara Kimball Young came along and acquired it for screen use, with the result that not only did it provide an excellent vehicle for her, but also earned a great deal of money as a motion picture feature.

More recently, there was "Luck in Pawn," which had a very unlucky run at the Forty-eighth Street Theatre. Mabel Taliaferro appeared in it on the stage, and, after it was withdrawn she acquired the film rights. The play is now being presented on the screen and report credits it with being a highly successful picture.

We could go on citing dozens of instances within the last five years of unsuccessful plays afterwards proving to be successful film features, but it seems hardly

necessary. The point we wish to make is that, since this has come to be recognized, the prices for film rights on spoken plays have taken such a rise that it would not be at all surprising if a minimum price of \$10,000 or \$15,000 would be placed by managers on their most unsuccessful plays.

25 YEARS AGO

William H. McLaughlin was with the "Rob Roy" company.

Lydia Yeamans Titus starred in "McKenna's Flirtations," supported by Edgar Selden, and produced her specialty with T. J. Titus, at the Bush Street Theatre, San Francisco.

W. H. Crane presented "His Wife's Father" at the Fifth Avenue Theatre, New York, supported by Orrin Johnson, George F. Devere, Jos. Wheelock, Percy Brooke, Annie O'Neill, Kate D. Wilson, Folliott Paget and others.

The bill at Tony Pastor's, New York, included Georgie Parker, Edward and Louise Lorette, Murray and Alden, Alonzo Hatch, Max Pettingill and his dog, The De Forrests, Ramza and Arno, Weston Brothers, and William and Ida Morello.

James B. Radcliffe died at the Colonial Club, New York.

George Guy, Sr., died at Springfield, Mass.

Answers to Queries

O. P.—Vivienne Segal's home town is Philadelphia.

H. V. Irvin and Maye Grante starred in "Determined to Marry."

S. D. J.—"The Billionaire" ran at the Knickerbocker Theatre.

F. W.—Mr. and Mrs. Huff played the leading roles in "The Countess."

Y. D. U.—"The Man of the Hour" was one of George Broadhurst's plays.

S. A.—"Our Wives" was written by Helen Kraft and Frank Mandel.

Jerry—"The Frisky Mrs. Johnson" was written by Clyde Fitch. Amelia Bingham starred in it.

L. H.—Nora Bayes and Jack Norworth worked together in vaudeville for quite a long time.

D. J.—Gregory Kelly was twenty-two years old at the time he played the lead in "Seventeen."

U. T. M.—Marguerite Sylva was featured in "Gypsy Love." A. H. Woods presented the piece.

K. J.—Fannie Brice appeared in Ziegfeld's "Follies of 1910." Yes, she also worked in burlesque.

H. D.—Leonore Ulric appeared in a number of motion pictures before she went into legitimate pieces.

G. J. Y.—Yes, Frisco is now playing the "try-out" houses preparatory to coming to New York with his revue.

E. W.—"My Best Girl" was not a vaudeville act. It was a musical comedy, starring Clifton Crawford.

S. N.—Willis P. Sweatman and Ann Murdock appeared in "Excuse Me," produced by Henry W. Savage.

H. O.—Sacha Piatov and Ethel Hartla formed a dance act featured with one of the Weber and Fields' shows.

Dick—C. H. Unthan was known as the "Armless Wonder." He opened for the first time in Chicago in 1903.

V. B. D.—Don't know if Joe Morris and Flo Campbell are married. They have been working together for some years.

W. Z.—B. A. Rolfe staged the act known as "Colonial Days." It opened at Proctor's Fifth Avenue on August 15, 1908.

G. N. V.—The team you mention split late in 1918, the girl going into pictures. The boy is doing a single on the Orpheum Circuit.

Q. R. S.—"Pegg o' My Heart" was produced by John Cort. Laurette Taylor starred in it and was managed at that time by Ed Pigeon.

Harry—Koster and Bial's Theatre, on Thirty-fourth street, was one of the first houses in which motion pictures were shown in America.

H. K. F.—John Newberry was married in 1915 in Montreal to Pauline McIntosh, a non-professional, whom he divorced the latter part of 1916.

H. D. I.—Dave Marion made his debut on the stage at the Third Avenue Theatre in 1887. He then appeared under the name of Master Melrose.

J. S.—Eddie Foy did appear in A. H. Woods' production of "The Pet of the Petticoats" for a while, but left the cast. Harry Fox took his place.

G. K. V.—The Ardsley Amusement Company was incorporated in 1913 by Rose McCombe and William and Julius Goldberg, with offices at 170 Broadway.

O. H.—Montgomery Moses opened a stock company at the Trent Theatre in Trenton, N. J., on March 11, 1918. "Cheating Cheaters" was the opening bill.

S. I. H.—Ann Kramer did appear in "The Grass Widow." She is now working in vaudeville with a bathing girl act, playing the lead. The act is known as "Models of the Surf."

J. K. T.—John H. Debys was a playwright popular in the late '80s and early '90s. He died in 1903 of heart trouble. His wife is still alive and residing in Plainfield, N. J.

C. S.—Mme. Nazimova was married in 1912 to Charles Bryant. Yes, he was also an actor and, at that time, was appearing in Nazimova's production of "Bella Donna" as leading man.

I. F. Y.—There was some talk at one time of the name "Houdini" being placed in the dictionary as a verb, meaning "to escape from something or place under the greatest difficulties."

F. B. M.—The piece never amounted to much. It was tried out in 1912 and abandoned, and later tried out again in 1916. It did not take then, either, so it was discarded, and it is unlikely that a revival will be tried.

D. S. A.—"The Honeymoon Express" had its premiere in New York on February 6, 1913, at the Winter Garden. The book and lyrics were by Joseph W. Herbert and Howard Atteridge. The music was by Jean Schwartz.

M. B.—You have the names mixed up. "The Little Journey" was one of Rachel Crothers' plays. Cyril Keightly appeared in it, but not Mary Ryan. It was in "The Little Teacher" that Miss Ryan starred. Rachel Crothers did not write that one.

Sidel—Nettie Fields is probably the one you mean, for she was one of the team of Frey and Fields and was a dancer. We don't know her present whereabouts, but you might try addressing a letter to her care of THE CLIPPER, which would be advertised.

W. O.—Dorothy Shoemaker was formerly in stock as the leading lady of the Keith Players in the Hudson Theatre, at Union Hill, N. J. But for the past two years or so, she has been working in vaudeville with various sketches.

Rialto Rattles

EXTRA! EXTRA!

Have you seen the cute little mustache Walter Wanger is coaxing?

JUST A SUGGESTION.

Nora Bayes might call her next season's show "One Marriage After Another."

HAVING HARD TIME.

"Live, Laugh and Love" seems to have a hard time doing all or any of them.

EVERYTHING BUT THE KICK.

Mollie Williams' Show, without Mollie Williams, in Montreal, must have been like Bevo; had the color but not the kick.

TIMES HAVE CHANGED.

You can still see strange things in Dolliver's old Globe cafe, but they are different from those you saw in by-gone days.

ROLLING IN WEALTH.

Inasmuch as Fred Johnson is hitting it good in Wheeling this season, it might be said that, before Spring, he will be rolling in wealth.

WHO DID IT HIT?

Considering that "The Tragedy of Nan" closed very quickly, it is probable that others than Nan felt the tragedy of the piece, principally Walter Hast, the producer.

SHOULD HAVE A CHANCE.

Now that Max Marcin has named the show which he will shortly start rehearsing "Three Live Ghosts," it would seem that it should have a ghost of a chance of getting over.

RIGHTLY NAMED.

If "Nick" Arnstein, Fanny Brice's husband, really got away with all the securities the police and other officials intimate he did, he is rightly named, for someone was certainly properly nicked.

THE BARRYMORE CIRCUIT.

With Ethel Barrymore at the Empire, Lionel at the Criterion, John at the Plymouth, and John Drew at the 39th, Al Lichter says that he is surprised he never heard of the Barrymore Circuit before.

HARRY SAUBER'S EFFORT.

Harry Sauber sat himself down to try and write a song for one of his acts last week and, after forty-eight hours, evolved one that had this title "We Called the Baby Moonshine Because at Night, He Is So Still."

THE RETORT SARCASTIC.

After listening for a half hour to a member of an act spout his own praises one day last week, Edgar Allen observed "Just because you have a face that can stop a clock is no reason you can stop a show, Bo."

"THE BOOMERANG" CLOSES

"The Boomerang," David Belasco's production, closed for the season in Pittsburgh last Saturday night after finishing a two weeks' engagement in that city. The show has been playing on the road for twenty-five weeks this season.

NEW HOPWOOD PIECE COMING

"Dodo," Avery Hopwood's newest farce, will go into rehearsal next week. Among those signed are Roland Young, Ernest Clendenning, Juliette Day, Hazel Turney, Reed Hamilton, Grace Louise Anderson, Tot Qualters, Harold Salter and Harry O'Neal.

CATHOLIC BENEFIT GOT \$6,500

The recent benefit performance of the Catholic Actors' Guild of America, at the George M. Cohan Theatre, was a success, the net profits showing a total of \$6,500. The box office receipts were \$3,722, of which ten per cent was donated to the Actors' Fund. There was also a program that netted a good profit. This affair was managed by Brandon Tynan.

A BRAND NEW FEATURE

In Two Reels

Scenario by
HOWARD JOHNSON

Music by
JOS. SANTLY

Produced and
directed by
Leo Feist, Inc.

BOOK IT NOW!

Words by
HOWARD JOHNSON

At The Moving Picture Ball

Music by
JOS. H. SANTLY

Vamp

VOICE

I was in-vi-ted to a swell af-fair, I feel de-light-ed yes-ter-day

On what fun the par-ty last-ed, All the mo-vie stars were there

Fam-ous play-ers turned to ca-ba-ret-ers, How they fooled and car-ried on.

CHORUS

Danc-ing at that mov-ing pic-ture ball, Some scen-ar-i-o, Great big star pa-

-ra-ded 'round the hall, They were mer-ry, Oh, Hand-some Wal-lace Reid,

Stepped out full of speed, And The-da Ba-ra, was a ter-ror She "vamped the lit-tle la-dy,"

Wil-liam Hart's las-so, And Olive Thomas, broke her prom-ise She got a lit-tle bold-er,

So did A-lice Bra-dy, Doug-las Fair-banks shim-mied on one hand, like an ac-ro-bat,

Shook a wick-ed should-er, Paul-line Fred-ricks, did the Fox Trot grand, it was beau-ti-ful,

Ma-ry Pick-ford did a toe dance grand, and

Norma Tat-madge led that jazz-bo band, and

Each one was a lit-tle "bear," Danc-ing at that Mov-ing Pic-ture Ball.

Stepped all over poor Blanche Sweet, Danc-ing at that Mov-ing Pic-ture Ball.

CATCH LINE

Lively little Dorothy Gish, Wiggled like a jelly-fish,

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MELODY LANE

RETAIL MUSIC WAR TAKES ON NEW TURN

Four New Numbers Selected for Exploitation and Publications of High Priced Houses to Be Banned

The war declared several weeks ago by the F. W. Woolworth retail syndicate on music publishers that feature thirty cent music took a new turn this week when the syndicate selected four new numbers for exploitation in its stores and announced that no displays of songs or advertising matter of the publishers working on high priced numbers were to be made. The listing of the publishers who have the thirty cent numbers is to be cut to a minimum and none of their songs are to be played in the stores unless a direct request is made.

The first number selected by the Woolworths for exploitation was "Afghanistan," a number issued by the Gilbert & Friedland house. Next, "Zoma," George Friedman's latest publication, was selected and work commenced upon it. During the past week E. Z. Nutting selected "Manyana," a new song and instrumental number published by Jack Mills, Inc. "Ages and Ages," a new song by Kendis & Brockman; "Mississippi Shore," published by Van Alstyne & Curtis, and "Everybody's Buddies," by Stark & Cowan. Orders for 150,000 copies of each of these were placed and orders issued to the store managers to commence immediate work upon them. All the numbers mentioned were personally selected by Mr. Nutting, who stated that he had confidence that the Woolworth syndicate would be able to put each one in the hit class.

Work upon all six publications is to be prosecuted in the stores and the demonstrators have been ordered to play these numbers to the exclusion of all others with the exception of such compositions as shall be specifically requested by a patron.

The publishers of the foregoing numbers have agreed that they will publish no thirty cent numbers, neither will they sell or dispose of to any other publisher, the number upon which the Woolworth concern is working.

The taking up of the additional numbers, according to Mr. Nutting, does not mean that the campaign in connection with "Afghanistan" is to be discontinued but is done in order that the Woolworth demonstrators may have a complete catalogue of ten cent publications upon which to concentrate their efforts.

"Afghanistan," said Mr. Nutting, has up to date sold over 400,000 copies. "Zoma" is close to the 200,000 mark, and work in connection with the others has just started.

"DARDANELLA" IN THE COURTS

Felix Bernard, one of the composers of "Dardanelle," has brought a suit at law against McCarthy & Fisher, Inc., the music publishers, for royalties from the sale of the big international hit. Bernard received a royalty contract from the publishers on April 12, 1919, but afterwards sold his interest in the number for \$100.

Bernard was in Texas playing a vaudeville engagement at the time the sale was consummated, and he alleges that representations were made to him which caused him to part with his royalty interest in the composition.

YALE SONG DEGERMANIZED

Miss Sonia Streuli, a young violinist of Greenwich, Conn., has set the song "Bright College Years," whose old tune was "Die Wacht am Rhein," to new music and the number will soon be heard by Yale students.

The old Yale song has not been sung for months because of its German tune.

STERN CUTS OUT WOOLWORTH

Since the outbreak of the war between the Woolworth 5 and 10 cent store syndicate and the music publishers that publish and feature the thirty cent publication, stories to the effect that the big retailers had cut out the publications of certain publishing houses have been freely circulated.

It remained for the house of Jos. W. Stern & Co. to present a new angle to the conflict. Learning that on account of its identification with thirty cent publications, the Woolworth stores were about to refuse to co-operate with them in the selling and exploitation of its new publications Stern & Co. notified the syndicate that they would in future refuse to fill orders for any of the Stern publications.

LANIN A CRACK LEADER

Jack Lanin and his Roseland Orchestra are big favorites with the music men. Not only is the orchestra a fine one but Lanin is a leader of exceptional ability and the Roseland patrons enthuse over his playing.

Combined with his musicianly ability is a fine personality and his willingness to try out new compositions has made him a big favorite with both publishers and composers.

LEW POLLACK COMPLAINS

Lew Pollack, the songwriter and composer, is complaining against Al Siegel, of the vaudeville act "Hitland," which played the Palace Theatre recently. According to Pollack, Siegel is claiming the credit of having written the song "Key to My Cellar." Pollack states that Siegel did not write a word of the song which was the work of Billy Baskette, Ed. Rose and Lew Pollack.

EL COTA SPELLED OUT

"Afghanistan," the new Gilbert & Friedland number is in a class all by itself when it comes to variations in the spelling of the title. At least a hundred different variations are on file in the publishers' offices. El Cota, the xylophonist, heads the list with his request for the number. He wrote: "Kindly send me full orchestra parts of 'Antiphlogistine' in F."

UNIVERSAL GETS VAUDOGRAPHS

B. C. Nice & Co. have made arrangements with the Universal Film Co. to distribute the Vaudographs, the combination song and picture reel made recently by the Nice Co.

The arrangement, it is expected, will give a big boost to the Nice songs featured in the reels.

MACMEEKIN MOVES TO N. Y.

J. A. MacMeekin, the San Francisco music publisher, has moved his music business to New York and will in future make his headquarters in the east. Mr. MacMeekin's office is at No. 316 West 30th Street and he will open professional offices further uptown in the very near future.

MISS JOYCE IN NEW POSITION

Kathryn Joyce is no longer connected with the Fred Fisher Music Company and has accepted a position with Forster, the Chicago publisher. Miss Joyce will be connected with the New York office of the concern which will be opened in the near future.

OLMAN LOOKING FOR OFFICES

Abe Olman of the Forster Music Company is spending the week in New York looking for suitable quarters for a New York branch.

FARRELL PLACES SONG

W. E. Farrell, the "Dixie Songwriter," has placed a new number called "I've Got the Blues for the Swanee Shore" with the Dennis B. Owens Company of Kansas City.

IMPORTANT MEETINGS OF MUSIC MEN CALLED

M. P. P. A. to Meet at Hotel Astor Tonight—Prof. Managers Also Called—Chicago Meeting on Mar. 10

An important meeting of the members of the Music Publishers' Protective Association is to be held at the Hotel Astor tonight (Wednesday, March 3rd). In addition to the members of the association the professional managers of the various houses are invited, as a number of important matters in which they as well as the members of the association are interested, are to be taken up.

On March 10th, in Chicago, a meeting of the professional managers of the branch offices in that city as well as the members of the association residing in that city is to be held. E. C. Mills, chairman of the Executive Board of the Association will preside at the meeting and a number of the New York members of the association will make the trip west to attend.

At both meetings decided action in regard to matters in connection with the rules and regulations of the association is to be taken and a special call urging all members to attend has been sent.

"3 SHOWERS" OPENS

"3 Showers," the new Mr. and Mrs. Coburn musical comedy, opened in Rochester on Monday night. After three nights in that city it will finish the week in Syracuse, going from there to Philadelphia for a two weeks' engagement. This will be followed by a New York engagement.

Creamer and Leyton, the songwriters, wrote the show, the music of which is published by Chas. K. Harris.

LONDON MUSIC MAN HERE

John Abbot, manager of the London music house of Francis, Day & Hunter, is spending a few weeks in America. Abbot, who formerly managed the New York branch of the English house, has many friends in this country.

VAN ALSTYNE TO OPEN HERE

Egbert Van Alstyne of the music publishing house of Van Alstyne & Curtis is in New York and as soon as suitable quarters can be found will open a branch office in this city.

SHERWOOD PLACES SONGS

Ray Sherwood has placed three new songs with the Vandersloot Music Company. They are "Spanish Moon," "Hawaiian Twilight" and "The American Legion."

BLOSSOM SEELY SINGS "O"

Blossom Seely at the Royal Theatre last week scored one of the hits of the show with Byron Gay's new song "O." It is a recent release from the Feist house.

GILBERT IN CHICAGO

Wolfe Gilbert and Max Silver are in Chicago putting over a big publicity campaign in connection with the new song and instrumental number "Afghanistan."

GLASON SINGS MILLS' SONG

Billy Glason, who is scoring a big hit in the Middle West vaudeville houses, is stopping the shows with the new Jack Mills song "You Ought to See Her Now."

ISIDORE WITMARK IS ILL

Isidore Witmark, of M. Witmark & Sons, has been confined to his home for the past ten days suffering from an attack of grip.

BORNSTEIN ON VACATION

Saul Bornstein, secretary-treasurer of the Irving Berlin, Inc., music house, is spending a week's vacation at Atlantic City.

KELLETTE TELLS ABOUT IT

The question of the authorship of the song "I'm Forever Blowing Bubbles," which has been discussed considerably of late, is gradually clearing up.

John William Kellette, in a letter published herewith explains the manner in which the big song hit was written, polished up and sold to J. H. Remick & Co. Mr. Kellette's letter is as follows:

"Editor THE CLIPPER:

"Looking through your paper this week I ran into your article asking who wrote 'I'm Forever Blowing Bubbles' and to put you right and the readers of your page right, these are the facts which you may verify by asking James Brockman, James Kendis and Nat Vincent.

"The idea was conceived by me and a lyric was written during the summer of 1918. I tried to place it with Fred Fisher, but he didn't have time to look at it. In December Nat Vincent introduced me to the firm of Kendis & Brockman and told them I had a great song. Jim Brockman and I worked on it to polish it. Brockman says Vincent changed a word 'searched' to 'looked.' That was the extent of his labor, and that Kendis wrote the line in the chorus: 'Like all my dreams, they fade and die.' I even contributed the title page, and had to sign the rights to same to Remick before they would take it. You have the facts. John William Kellette and James Brockman wrote 'I'm Forever Blowing Bubbles.' If anybody wants affidavits, I can present the whole production force of the Fox Film Company of the East, because the entire New York and New Jersey organizations knew of 'Bubbles' during the late summer and fall of 1918. Kendis & Brockman issued it in January, 1919. I met the firm in December. Remick took it over soon after publication." Yours,

JOHN WILLIAM KELLETTE.

PRINTING PRICE ADVANCES

Music publishers received a notification from the printers last week to the effect that a decided advance in the price for printing music was to be made. Big advances in the cost of paper, labor, inks and other material necessary in the production of sheet music was given as the reason for the advance which became effective on March 1.

Music publishers quote this advance as another reason for the necessity of continuing the publication of the thirty cent publications.

FEIST NOVELTY SONG SCORES

"At the Moving Picture Ball," a novelty number by Jos. Santly and Howard Johnson, is scoring a quick success with numerous singers. Novelty numbers are in big demand at present and singers are flocking after this one.

STERN SIGNS FRIEDLANDER

William B. Friedlander, the songwriter and vaudeville producer, has signed contracts by the terms of which the music house of Jos. W. Stern & Co. will for a term of years publish all his compositions.

WALL ST. MAN TO PUBLISH

A. M. Gillespie, of No. 74 Wall Street, has purchased a substantial interest in the Riviera Music Company, of Chicago, and will be president of the corporation. Mr. Gillespie succeeds M. B. Lee.

STASNY OPENS NEW OFFICE

The A. J. Stasny Music Co. has opened a new professional office in Room 334, Hillman Hotel, Birmingham, Ala. J. R. Stevens, the Stasny southern manager, is in charge.

100 ACTS ON COMEDY SONG

There are no less than a hundred vaudeville acts singing the new Broadway Music Co.'s new comedy song "Oh! By Jingo."

HARRY VON TILZER

Submits Eddie Cantor and Van and Schenck's Terrific Over Night
Hit in

ZIEGFELD FOLLIES IN CHICAGO

The song
that the
actors are
singing

**WHEN
MY
BABY
SMILES
AT
ME**

Any kind
of version
you
want
It's a Riot

Words by
ANDREW B STERLING

Music by
GUS VAN & JOE SCHENCK

All The Boys Love Mary

Voice

Rein - ie is cap - ti - vat - ing Jean - ie
Rein - ie is quite ath - le - tic Jean - ie

— is fas - cin - at - ing Gay Ba - bette is such a sly co - quette
is sym - pa - thet - ic Gay Ba - bette at golf is quite a champ

And sweet Ma - rie is such a dear lit - tle pet. While lit tle
And sweet Ma - rie can roll her eyes like a vamp. While lit tle

Ma - ry Brown is the hom - li - est girl in the town But
Ma - ry Brown is a sight in the hand som - est gown But

Chorus:

All the boys love Ma - ry They fol - low her a - round They chase her all a
All the boys love Ma - ry They used to be con - tent With half of one per -

round Rein - ie and Jean - ie, Ba - bette and Ma - rie Are cry - ing "what's the
cent Rein - ie and Jean - ie, Ba - bette and Ma - rie Are serv - ing noth - ing

mat - ter with me?" But All the boys love Ma - ry And when she laughs you'd
strong - er than tea. But All the boys love Ma - ry They know just where to

think she's going to cry — But they ain't got what Ma - ry's got A
go when they feel dry — They come in pairs from ev 'ry where And

dad - dy with a cel - lar full of you know what And all the boys love
Ma - ry winks and leads them down the cel - lar stairs And all the boys love

Ma - ry Com - ing thro' the Rye. But Rye.
Ma - ry Com - ing thro' the Rye. But Rye.

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This song
is sweeping
the
country

**WHEN
MY
BABY
SMILES
AT
ME**

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of Singles
and Doubles
Great Poems
Patter, Choruses
and a
Beautiful
Obligato

GOING BIGGER
THAN EVER

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BURLESQUE

EXTRA TIME ON COLUMBIA ALLOTTED

BEGINS ON MAY 10th

The extra time for shows on the Columbia Circuit will commence in May this year. The regular season will close Saturday night, May 8. Most of the shows will play extra time, some having only a week, while others get as much as five. Below is the extra time booked so far:

"Lew Kelly Show" will lay off the week of May 10, unless it is filled in later. It will play the Empire, Brooklyn, week of the 17th, and Miner's Empire, Newark, week of the 24th.

"Step Lively Girls" will play the Gayety, Boston, week of the 10th.

Pete Clark's "Oh Girl," the Empire, Albany, week of May 10th.

"Bostonians," Gayety, Rochester, week of May 10th, and Casino, Boston, week of May 17th.

"Golden Crooks," Port Huron May 9; Gayety, Toronto, week of May 10th and the Gayety, Buffalo, week of 17th.

"Parisian Whirl," Gayety, Buffalo, week of May 10th.

"Rose Sydel London Belles," Gayety, Detroit, week of May 9th; Gayety, Toronto, week of May 17th, and Gayety, Buffalo, week of May 24th.

"Twentieth Century Maids," Columbia, Chicago, week May 9th, and Gayety, Detroit, week of May 16th.

"Hello America," Gayety, St. Louis, week of May 9th; Victoria, Chicago, week of May 16th; Columbia, Chicago, week May 23rd, and Gayety, Detroit, week of 30th.

"Peek-a-Boo," Gayety, Kansas City, week May 9th, travel week 16th and go into the Gayety, Boston, for a run commencing week May 24th.

"Beauty Trust," Victoria, Chicago, week of May 9th; Star and Garter, Chicago, week 16th; Gayety, Detroit, week 23rd, and Gayety, Buffalo, week of 31st.

"Star and Garter Show," Star and Garter, Chicago, week of May 9th, and Columbia, Chicago, week of the 16th.

"Bon Tons," Olympic, Cincinnati, week of May 9th.

"Million Dollar Dolls," Lyric, Dayton, week of May 9th.

"Victory Belles," Empire, Toledo, week May 9th, and Lyric, Dayton, week of May 16th.

"Girls of the U. S. A.," Star, Cleveland, week of May 10th; Empire, Toledo, week of May 16th, and Lyric, Dayton, week of the 23rd.

"Abe Reynolds Revue," Gayety, Pittsburgh, week of May 10th; Star, Cleveland, week of 17th; Empire, Toledo, week of 23rd, and Lyric, Dayton, week of the 30th.

"Social Maids," the Gayety, Washington, week of May 9th, and the Gayety, Pittsburgh, week of the 17th.

"Girls de Looks," Palace, Baltimore, week of May 10th, and the Gayety, Washington, week of the 16th.

"Burlesque Wonder Show," Peoples, Philadelphia, week May 10th; Gayety, Baltimore, week 17th, and the Gayety, Washington, week 23rd.

"Bowery Burlesquers," Empire, Brooklyn, week May 10th; Peoples, Philadelphia, week 17th; Palace, Baltimore, week 24th, and the Gayety, Washington, week 30th.

"Sporting Widows," Miners, Bronx, week May 10th; Casino, Brooklyn, week 17th; Peoples, Philadelphia, week 24th; Palace, Baltimore, week 31st, and the Gayety, Washington, week June 6th.

"Sight Seers," Columbia, New York, May 10th, for the Summer run.

"Mollie Williams," Casino, Boston, May

10th; week of the 17th open, and the Empire, Brooklyn, week of the 24th.

"Harry Hastings' Big Show," Newburgh and Poughkeepsie, week May 10th; Gayety, Boston, week 17th, and Casino, Brooklyn, week of the 24th.

"Liberty Girls," Majestic, Jersey City, week May 10th.

"Girls A La Carte," Orpheum, Paterson, week of May 10th, and the Majestic, Jersey City, week 17th.

"Behman Show," Hurtig and Seamons, week of May 10th; Orpheum, Paterson, week 17th; Majestic, Jersey City, week of the 24th, and Casino, Brooklyn, week 31st.

"Sam Howe Big Show," Casino, Philadelphia, week May 10th, and Miners, Bronx, week 17th.

"Follies of the Day," Miners Empire, week of May 10th.

"Burlesque Review," Casino, Brooklyn, week of May 10th; Miners Empire, Newark, week May 17, and Casino, Philadelphia, week of the 24th.

The following shows will close according to the present arrangements at the end of the regular season: "Al Reeves Big Show," "Best Show in Town," "Ben Welsh Show," "Dave Marion's Own Show," "Hip, Hip, Hooray Girls," "Maids of America" and the "Roseland Girls."

The "Peek-a-Boo" Company will evidently not go to the Coast as was intended, but, instead, will return to the East and play a few weeks at the Gayety, Boston.

FLO DARLEY INJURED

Eloise Matthews, known in private life as Mrs. Frank Weisberg and part owner of the "Star and Garter Show," is playing Flo Darley's part in the show during Miss Darley's illness. Miss Darley met with an accident a few weeks ago in Bridgeport. Miss Matthews will appear on the Columbia Circuit next season as a feature with a show, the first time in several years.

WILL DANCE MARCH 19

The big dress and civic ball of the National Winter Garden Trio, James K. Francis, Eddie (Boze) Fox and Dave Shafkin, will be held at Tammany Hall Friday evening, March 19. The music will be Lew Forman's Jazz Band. A chorus girl's beauty contest will be held the same evening as well as several other events.

HARRY MANDEL CLOSES

Harry Mandel closed at Kahn's Union Square last Saturday night and joins Lou Talbot's "Lid Lifters" in place of Jimmy Gallagher who closes in Philadelphia Saturday night. Harry Forth is the new "straight" man at the Union Square.

MARIE CHALMERS IN HOSPITAL

Marie Chalmers, of the "Girls de Looks" Company, was operated on last week at the Roosevelt Hospital, New York. She is recovering.

STEPPE TO BE FEATURED

Harry Steppe will be featured with E. Thos. Beatty's new show "Tid Bits of 1920" next season on the American Circuit.

CHUBBY DRISDALE TO STAY

Chubby Drisdale has signed a contract with I. M. Weingarten to continue as soubrette of the "Star and Garter Show" next season.

HASTINGS RELEASES STEPPE

Harry Hastings has released Harry Steppe from his four year contract. Steppe has signed with I. H. Herk for next season.

BEDINI SHOW DOES \$14,000 IN BALTIMORE

BEATS BURLESQUE RECORD

BALTIMORE, Mar. 1.—Jean Bedini's "Peek-a-Boo" company broke the world's record for receipts of any burlesque show at the Palace Theatre here last week, when it rolled up the unprecedented gross of \$14,000 in six days.

This tops the record made by Hurtig and Seamon's "Bowery Burlesquers," which played recently to a weekly total of \$12,973.50 at the Columbia, New York.

The Palace Theatre here has a seating capacity of about 1,800 and the top price charged for the first ten rows of the orchestra is \$1.50. The Bedini company played no extra performance, although Washington's Birthday, falling on the first of the week, went a long way toward augmenting the gross.

The "Peek-a-Boo" company has been playing to exceptionally good business throughout the whole season. Last week, while in Philadelphia, the show did \$9,569.75.

While in Philadelphia, the New Year's dinner, which had been postponed two months, was served on the stage of the People's Theatre. Mr. and Mrs. Bedini, County Commissioner Harry Kuenzek, Police Sergeant Robert J. Henry, Sam Lewis, Mr. and Mrs. Arthur Harris, Murry Marcus, George Meade and a number of judges and city magistrates were present.

CAN PLAY ALTON, ILL.

General manager George Gallagher has sent out a letter to managers of his circuit stating that they can book the Temple Theatre, Alton, Ill., the Saturday of the lay-off week between St. Joe and St. Louis for a matinee and night performance if they wish.

Alton is about thirty miles from St. Louis.

SOUBRETTE OUT OF SHOW

NEWARK, N. J., Feb. 28.—During the illness of Dolly Sweet, soubrette of the Bowery Burlesquers, at the Empire last Friday and Saturday, Libby Hart sang Miss Sweet's Spanish number in its native tongue, as well as her own numbers. Miss Sweet was confined to her hotel with a severe cold, but is expected to open with the show in Philadelphia Monday.

LENA MERRITT RETURNS

Lena Merritt, who retired from show business four years ago, when she was married to Jean Hally, musical director of the Gayety Theatre, Pittsburgh, has returned to burlesque, recently joining the "Sporting Widows."

GALLAGHER BUYS HOUSE

Pelham Manor, N. Y., Feb. 28.—George W. Gallagher, general manager of the American Burlesque Circuit, purchased a house at this place today. He will move in about May 1.

WATSON HAS PNEUMONIA

PATERSON, N. J., Feb. 28.—Billy Watson is confined to his home here with an attack of pneumonia and grip which he caught while playing the Empire, Toledo. It is expected he will be able to leave his house this week.

"MAIDS OF AMERICA" MAKES THEM LAUGH; BEING WELL PUT ON

"Without Rhyme or Reason" is the title Billy K. Wells gave the book of this season's "Maids of America" at the Columbia this week and after it is all over, it is just that. The show has a lot of bits, well blended together, with plenty of musical numbers sprinkled throughout and several specialties that are worth while.

Bobby Barry is the featured comedian, and a very funny little fellow. He uses an odd, eccentric make-up and works in minstrel clothes. He is a slow comedian, but makes every line and action count. He has a style of working that is very amusing. He is a dancer of merit and can take all kinds of falls.

Barry has a new partner this season in George Leon, taking the place of Al K. Hall. He is doing an eccentric comedy character, and at times, reminds us of Hall. He is fast and works hard. Leon shows up much better in this show than in any we have seen him in in the past. These boys work nicely together and have no trouble in holding up the comedy end of the show.

George E. Snyder, one of the best "straight" men on the Columbia Circuit, gave an opportunity to see him do some character work. In the first part of the show he portrays the role of Duon, a King, in which he does some clever acting. He reads his lines distinctly and in a strong clear voice. After the first scene he does "straight" and surely knows how to "feed" the comedians. He is a natty dresser and makes a number of changes.

Jane May, a shapely dancing soubrette who bubbles over with personality, puts her numbers over in a pleasing manner. She wears pretty dresses and looks well from the front.

Florence Rother displayed pretty dresses and looks well in tights.

May Stanley, pretty in face and figure, is the ingenue. She had several numbers which went over very nicely. Her wardrobe this season is attractive and she shows it off to advantage.

Al Ellsworth, Irving Golden and Ed Rogers do bits and take care of them well, but stand out most in a specialty they offer late in the show.

The show starts off with plenty of action. Numbers are offered in the opening ensemble led by the different principals, assisted by a carefully selected and well drilled chorus that gives it a good start. The entrance of the comedians got a laugh.

Barry, Leon and Miss Rother offered the "Lost It" bit, which was immediately followed by "Stop, I Know You" bit, given by Barry, Leon, Golden and Rogers.

The "dog" bit had a lot of laughs the way it was worked up by Barry, Leon, Snyder, Rogers, and the Misses May and Rother.

The "Flugel Street" scene in one, has been changed and worked without the hats. It went over very well as Barry, Leon and Snyder did it. Part of the old hold-up bit was blended into this bit with Ellsworth, Rogers and May in it.

Leon got a laugh out of his "Mr. Know-itall" number in which he was assisted by some of the principals and the chorus.

One of the best laughing scenes is the "First National Bank of Laughland" which closes the first part. It opened with the "afraid" bit, in which Barry was trying to tell the bank president, Snyder, how brave he was in order to get a job as a special officer and what great daring feats he had accomplished in the past at different places with his pal, Leon, urging him on. He never got any further than "When I was a deputy," when Leon would interrupt him and say "tell him about so and so."

The "poor man" bit developed into a big laugh as Barry, Leon, Golden, Ellsworth and the Misses May, Stanley and Rother did it.

Snyder and the Misses May and Stanley offered a neat singing act, which finished with a few dancing steps. Barry followed them, burlesquing the dance, which went over big.

The "hold up" bit was cram full of amusing situations. It was offered by Barry, Leon, Snyder and Rogers.

The "Melo, Jazz-Matic Play" in which the entire company took part, was well staged and nicely carried out. It told a story and proved not alone full of jazz dancing and music, but had a strain of comedy running through it.

The "Slave Market of Cairo" offered some good comedy situations, pretty costumes and an attractive stage setting.

Barry, with his flute and Leon doing burlesque dancing specialty, scored a hit, it called for several encores.

Rogers, Ellsworth and Golden offered their singing specialty in one, and it was well liked. The boys harmonize nicely and have good voices.

The "Fashion Show," in the last scene, offered an opportunity for the girls to display beautiful gowns. Barry and Leon injected lots of comedy into the scene.

SID.

BURLESQUE NEWS

(Continued on Page 35)

IT'S SUPREMACY IS CONCEDED

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DRAMATIC and MUSICAL

"JANE CLEGG" MOST DISTINCTIVE DRAMA SEEN IN LONG TIME

"JANE CLEGG." A drama, in three acts by St. John G. Ervine; presented by The Theatre Guild at the Garrick Theatre, Monday evening, February 23, 1920.

CAST.

Henry Clegg.....Dudley Digges
Jane Clegg.....Margaret Wycherly
Johnnie.....Russell Hewitt
Jennie.....Jean Bailey
Mrs. Clegg.....Helen Westley
Mr. Morrison.....Erskine Sanford
Mr. Munce.....Henry Travers

We do not hesitate to proclaim "Jane Clegg" as great a play as Ibsen's "Doll's House," for it sets forth with the utmost simplicity and almost clinical precision the soul awakening of a woman torn by conflicting emotions. And, as in "The Doll's House," where Nora, the wife, leaves her husband in an effort to find surcease from her incompatible surroundings, and to get away from the abstruse problems of life which her marriage has created, so, in "Jane Clegg," is the abstruse element of life set forth by the definite action which Jane takes in telling her husband to go to Canada with his "fancy" woman.

Perhaps it was the only thing she could have done under the circumstances, the only thing that anybody would have advised her to do, considering that Henry Clegg was an ungrateful rotter of a husband, who did not seem to have an ounce of fealty in his make-up. But, it seems to us, life is so circumscribed that it takes the utmost courage to act as we are impelled to, even under the most impelling circumstances. And goodness knows, Henry Clegg was deserving of much harsher treatment than his wife accorded him in sanctioning what he had planned should be a secret elopement.

The entire story is very simple, a page from the book of life as it were, for St. John G. Ervine, like the great dramatist that he is, deals in real people, confronted with real problems. Thus, we are introduced to the Clegg family, consisting of husband, wife, two children and a mother-in-law. They are ordinary, English, middle-class folk, with Henry Clegg supporting the household from his earnings as a city salesman for a mercantile concern. You would imagine that supreme happiness reigned here. But, it doesn't.

Jane, several years after her marriage, discovers that her husband is carrying on an affair with another woman. She forgives him on his promising that it will never occur again. After they have been married twelve years, an uncle of Jane's dies and leaves her about seven hundred pounds. This money she plans to use for no other purpose than the education of her children.

However, her husband having taken up with a "fancy" woman, who is about to become a mother, Henry Clegg being the prospective father, he peculates one hundred and sixty pounds from his employer for the purpose of eloping with her to Canada. His employer's cashier discovers the theft, and brings it to the notice of Clegg's wife who, rather than see her husband go to jail, pays the money back out of the legacy she inherited.

Almost with the payment of the money to the cashier, Jane Clegg, through a bookmaker on whom Henry Clegg has "welched" and who comes to collect the money, discovers that her husband is carrying on the affair with the other woman. So, she agrees to make good the money, providing the bookmaker will give her the details of her husband's infidelity. But the husband confesses everything, also telling her that he had planned to elope with his fancy the following morning. In answer, she tells him to go to the other woman at once, and, though he fails to understand her attitude, he does so, with-

out even looking upon his children for the last time.

As regards the acting of Margaret Wycherly, who plays the name part, there is that about it which stamps her as a truly great actress. For she succeeds in investing her role with just the right degree of emotional poise.

Dudley Digges, as Henry Clegg, gave an admirable performance as the weak and vacillating husband, a performance, in fact, which stamps him as a thoroughly intelligent player of difficult roles. Helen Westley, as the doting mother of Henry Clegg, who is always finding an excuse for her son's misconduct, stood out notably by her subtle handling of the part.

Henry Travers, as the bookmaker, gave an excellent performance and Erskine Sanford, as the cashier, made his part stand out, too. Russell Hewitt and Jean Bailey played the children acceptably, for all children, it seems to us, act acceptably. Emmanuel Reicher, who directed the play, is to be commended for the production.

Even if "Jane Clegg" fails to attract the multitudinous patronage that it should, the fact remains that it is the most distinctive drama offered here for a long time and the Theatre Guild has more than justified its existence by reason of having produced it.

LIONEL BARRYMORE ADDS TO REPUTATION IN LATEST PIECE

"THE LETTER OF THE LAW."

A drama in three acts by Eugene Brieux. Presented by John D. Williams, at the Criterion Theatre, Monday evening, February 23rd, 1920.

CAST.

Mme. Vagret.....Zeffie Brieux
Bertha.....Leona Hogarth
Vagret.....Russ Whytal
Catalina.....Josephine Wehn
Delorme.....Goldwin Patton
Mme. Bunerat.....Maud Hosford
La Bouzoule.....Clarence Derwent
Bunerat.....Charles N. Greene
Mouson.....Lionel Barrymore
Ardet.....James P. Coghlan
Benoit.....James P. Hagen
Mondoubleau.....Frank Kingdon
Ardet.....L. R. Wolheim
Etchepare.....Charles White
Yanetta.....Doris Rankin
Etchepare's Mother.....Ada Boshell
Attorney-General.....Lionel Hogarth

Although Eugene Brieux's "La Roube Rouge" has been in print in its English translation for some time, it was not until last week that this vigorous drama against social wrong made its appearance on the stage of a New York playhouse. Dramatically, this piece is far superior to the two other Brieux plays, "Damaged Goods" and "Maternity," previously presented.

The story of the piece is that of an ambitious young French magistrate, who, in order to obtain a conviction and thus make his promotion certain, leads a judge far beyond the path of his duty in prosecuting a prisoner accused of murder. The attorney of the state hesitates at no device by which the accused man may be tricked into a confession of guilt.

Lionel Barrymore gives a vigorous and vivid performance as Mouson, the examining magistrate, who, in the final scene, is killed by the prisoner's distracted wife, whom he has hounded and disgraced. His characterization is a remarkably bitter but truthful embodiment of a human monster, masquerading in the robes of justice.

Charles White was good in the role of the law's victim, and Doris Rankin, as his wife, contributed some excellent emotional acting.

Russ Whytal also added to the play by his portrayal of an idealistic prosecuting attorney who, becoming persuaded of the prisoner's innocence, makes possible his acquittal. There were others whose acting helped to enforce the deep significance to a drama of unusual persuasive power and human interest.

"TICK-TACK-TOE" TIMBERG'S PIECE FILLED WITH PEP

"TICK-TACK-TOE." A musical revue in two acts and twelve scenes. Music and Lyrics by Herman Timberg. Presented by Timberg, at the Princess Theatre, Monday evening, February 23rd, 1920.

PRINCIPALS.

Herman Timberg, Jay Gould, Hattie Darling, C. Leland Marsh, Flo Lewis, Helen Lewis, Carmen Hayes, George Mayo, J. Guilfoyle, Dora Hilton, Eddie Frankel, Charles Senft, Pearl Eaton, Amy and Elsie Frank.

"Tick-Tack-Toe," Herman Timberg's "musical outburst," may best be described as a one-man show, for the erstwhile vaudeville performer, aside from producing the piece, wrote the music and lyrics, and danced, sang and played the violin throughout every act.

The revue was well styled when programmed a "musical outburst." It is even more than that; it is a musical tornado, and the speediest, most peppy concoction of nothing that has hit Broadway in many a season. Totally void of any co-ordination as to thought or plot, it shimmies through two acts and twelve scenes at a surprising tempo, offering many novelties and an equal number of laugh-provoking moments.

The dozen scenes exhibited such diverse spots as a theatrical manager's office, a Chinese cabaret, an automatic restaurant, a spiritualistic seance and so on. In addition to the numerous scenes, there are specialties without end, the most novel being the manicuring stunt, in which the girls of the chorus descend into the audience and give the nails of a favored few a vigorous rubbing.

The music is fairly tuneful in a rollicking sort of way. The best numbers are "A Double Order of Chicken," "Chinese American Rag," "Take Me Back to Philadelphia" and "I Fell in Love With You."

Not so very long ago "Tick-Tack-Toe" was playing the two-a-day under the title of "Chicken-Chow-Mein." The success it achieved during its short stay on the vaudeville stage is, without a doubt, responsible for Timberg's invasion of Broadway.

Because of its relation to the vaudeville stage, the cast, without exception, has been drawn from that field. Supporting Timberg is Flo Lewis, a piquant red-headed young person, possessed of a high kick and genuine ability as a comedienne. George Mayo does some good work and Jay Gould lives up to his variety reputation. The chorus is comely and well gowned in the usual abbreviated costume, and sings and dances in a creditable manner.

PAINTER'S LIFE FURNISHES PLAY

Oliver Morosco will produce a play by Sarah J. Curry, which is a dramatization of incidents in the life of Whistler, the artist. Miss Curry, under the pen name of Mrs. Pauline M. Cavendish, has written a number of novels.

The play is founded on the humorous side of the artist's life and is based on "The Baronet and the Butterfly." The heroine will be Jo, the model for Whistler's painting "The Little White Girl."

The play, which will be known as "Whistler," will be tried out in California during the Summer.

"LIGHTNIN'" NEARING RECORD

"Lightnin'" with Frank Bacon, will beat all Broadway theatrical records on March 17, when it will reach its 568th performance at the Gaiety Theatre. "A Trip to Chinatown" has thus far held the record by 567 continuous performances.

COMING TO LIFE AGAIN

The Shakespeare Playhouse, which has not been active for several months, will resume activities on the afternoon of March 11 at the Fulton Theatre with a revival of "The Piper," originally produced at the New Amsterdam Theatre some time ago, and written by Josephine Preston Peabody. The cast will be headed by A. E. Anson. The company will give a series of performances on odd afternoons.

SELWYNS ACQUIRE NEW PLAY

"The Double Bar," a new play by Martin Brown, has been accepted for early production by the Selwyns. They have also contracted for all the works by Brown for the next five years.

REVIVING "FLORODORA"

The Shuberts will present a revival of "Florodora" in March, with additional numbers by the composer, Leslie Stuart. The book will remain as it was.

Eleanor Painter will portray Dolores, George Hassell, Tweedlepunch, Christie McDonald, Lady Hollywood, and John T. Murray Gilfain. The famous sextette will also be featured.

WOODS BUYS WELLMAN PLAY

A. H. Woods will place in rehearsal shortly a new play by Emily Ann Wellman called "The Question of Time." It is in three acts and fifteen scenes. W. H. Gilmore will direct rehearsals.

ELSIE FERGUSON WELL SUITED IN NEW STAGE PIECE

"SACRED AND PROFANE LOVE."

A drama in four acts by Arnold Bennett. Presented by Charles Frohman, Inc., at the Morosco Theatre, Monday evening, February 23rd, 1920.

CAST.

Mrs. Jolcey.....Augusta Haviland
Louise Benbow.....Bertha Kent
Snape.....A. Romaine Callender
Emilio Diaz.....Jose Ruben
Carlotta Peel.....Elsie Ferguson
Jocelyn Sardis.....Peggy Harvey
Lord Francis Alcar.....
.....J. Sebastian Smith
Marie Sardis.....Maud Milton
Mary Isenlove.....Olive Oliver
Frank Isenlove.....Alexander Onslow
Emmeline Palmer.....Katharine Brook
Rosalee.....Renee de Monvil
Leonie.....Denise Corday
A Parlor Maid.....Eleanor Seybolt

Elsie Ferguson has returned to the stage in this piece, after several seasons of posing before the movie camera.

Perhaps it was the author's contempt of the meter of the dramatist that has caused him to adhere in his work for the stage to his methods as a novelist, making the piece more novel than play. However, with Miss Ferguson in the leading role, there is little doubt but that the piece will enjoy a successful run at the Morosco.

The story begins with a masterly scene, when an imaginative and romantic girl invades the Five Towns lodging of a pianist named Diaz, who is passing through on his concert tour, surrenders to him and then takes startled flight out of his life.

We next find the girl seven years later as a famous and successful novelist. She learns that Diaz has become an outcast and an addict to the drug habit. She journeys to his squalid Paris apartment and carries him off to be nursed back to health and place. And, as the final scene is reached, the love that had once been profane becomes sacred.

Miss Ferguson was as charming as heretofore, playing the part of the girl with remarkable feeling and technique. Jose Ruben, as Diaz, contributed one of the most realistic bits of acting to be seen in many a day.

Music
By
ALBERT
VON TILZER

BY GEE

BY GOSH

OH BY

Everybody has been wondering why we haven't been giving this sensational hit newspaper, simple—its popularity was instantaneous—its success on the stage has been the talk of the town. We are announcing it in this issue because it is spreading so rapidly that it would be a mistake to wait.

I'M LIKE A
SHIP
WITHOUT A
SAIL

Don't be surprised to see this song jump out and duplicate the success of "I'm Forever Blowing Bubbles." Its by the same writers, KENDIS and BROCKMAN.

Music by ALBERT VON TILZER

Saturday
Flower

As simple as a DAISY, as modest as a VIOLET, as dainty as an ORCHID, as beautiful as a ROSE.

Lyrics by EUGENE WEISS

WHEN YOUR

THE MELODY HIT

This song needs no introduction. It has won its way into the hearts of millions.

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BY GUM

BY JUV

JINGO

Words
By
LEW
BROWN

ways. In some instances, we have been criticised for not doing so—the answer is
talk the profession—to make additional noise would have meant spoiling a "Good Thing."
t would be a matter of a few days more before "the cat" will be out of the bag" anyway.

Words by NEVILLE FLEESON

Saffurth
overs

DAISY as modest as a VIOLET—
ORCHID as beautiful as a ROSE.

Music by ALBERT VON TILZER

Words by LEW BROWN

YOU NEVER CAN TELL

We modestly announce that this song compares
with any novelty comedy song in years.

HIT OF 1920

RE ALONE

way the hearts of the profession and public. Don't overlook it.

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WAR DEPARTMENT QUARTERMASTER CORPS

TEXTILE LIST NO. 20

The Surplus Property Division, Office of the Quartermaster General of the Army, offers for sale by negotiation approximately 4,000,000 yards of textiles informal bids on which will be accepted at any of the offices named in this advertisement until 3:00 P. M. (Eastern time) March 29th.

Bids may be made for 500 yards or multiple thereof, of any one lot or for the entire lot.

No deposit will be required when aggregate of bid or bids of any one bidder is \$1,000 or less. When bid or aggregate bids is for more than \$1,000 a 10% deposit thereof must be submitted with the proposal. Such bidders as may desire to do a continuous business with the Surplus Property Division, a term guarantee in the sum of not less than \$25,000 may be deposited with the Surplus Property Division at Washington, D. C., or with the Zone Supply Officers; such term guarantee is to be so worded as to bind the bidder to full compliance with the conditions of any sale with regard to which he may submit proposals, that is proposals on any property offered for sale by the Surplus Property Division during the lifetime of the guarantee. A term guarantee will not relieve the bidder from the forwarding of his certified check for 10% of the amount of his purchase within 10 days from the notification of award.

No special bid form is necessary. Complete conditions of sale are embodied in this advertisement.

Similar offerings of textiles will be made weekly. Deliveries will be made promptly. Goods are guaranteed to conform with specifications.

WATCH FOR SUCCEEDING ANNOUNCEMENTS

They will contain unusual opportunities for retailers, wholesalers and manufacturers.

Bids Close March 29th

Item No. T-2001

24,085 YARDS OF DUCK (Water Proofed).—Color olive drab, weight No. 00, width 26½ in., construction 47 x 12. Maker unknown. Stored at New York. Minimum bid considered, 500 yds.

Item No. T-2002

51,200 YARDS OF DUCK.—Color olive drab, weight No. 1, width 18 in., construction 26 x 18. Maker unknown. Stored at Chicago. Minimum bid considered, 500 yds.

Item No. T-2003

26,797 YARDS OF DUCK.—Color olive drab, weight No. 1, width 22 in., construction 26 x 18. Maker unknown. Stored at Schenectady, N. Y. Minimum bid considered, 500 yds.

Item No. T-2012

59,877 YARDS OF DUCK.—Color olive drab, weight No. 2, width 22 in., construction 30 x 18. Maker unknown. Stored at New York City. Minimum bid considered, 500 yds.

Item No. T-2013

79,439 YARDS OF DUCK.—Color olive drab, weight No. 2, width 22½ in., construction 28 x 18. Maker unknown. Stored at Schenectady, N. Y. Minimum bid considered, 500 yds.

Item No. T-2015

94,043 YARDS OF DUCK.—Color olive drab, weight No. 2, width 22½ in., construction 28 x 20. Maker unknown. Stored at Schenectady, N. Y. Minimum bid considered, 500 yds.

Item No. T-2025

50,908 YARDS OF DUCK (Water Proofed).—Color olive drab, blue lined, weight No. 4, width 48 in., construction 29 x 24. Made by Standard Oil Cloth Co. Stored at Chicago. Minimum bid considered, 500 yds.

Item No. T-2026

21,610 YARDS OF DUCK.—Color grey, weight No. 4, width 23 in., construction 30 x 21. Made by Metakloth Co. Stored at Brooklyn, N. Y. Minimum bid considered, 500 yds.

Item No. T-2029

28,999 YARDS OF DUCK.—Color grey, blue lined, weight No. 4, width 24 in., construction 29 x 29. Maker unknown. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

Item No. T-2038

275,172 YARDS OF DUCK.—Color grey, blue lined, weight No. 4, width 48 in., construction 29 x 21. Maker unknown. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

Item No. T-2050

93,673 YARDS DUCK.—Color olive drab, weight No. 6, width 31 in., construction 37 x 28. Manufactured by Booth Mills. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

Item No. T-2051

85,523 YARDS DUCK (Water Proof).—Color olive drab, blue line, raw selvage, weight No. 6, width 32 in., construction 36 x 26. Manufactured by the Standard Oilcloth Co. Stored at Chicago, Ill. Minimum bid considered, 500 yds.

Item No. T-2053

22,621 YARDS DUCK (Paraffined).—Raw selvage, weight No. 6, width 36 in., construction 36 x 23, manufactured by the Price Fire & Waterproof Co. Stored at Brooklyn, N. Y. Minimum bid considered, 500 yds.

Item No. T-2058

46,056 YARDS DUCK.—Color olive drab, weight No. 6, width 48 in., construction 37 x 25. Manufactured by Goodin Reid Co. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

SEE NEXT PAGE

4,000,000 YARDS of DUCK

TEXTILE LIST NO. 20



WRITE TO NEAREST ZONES SUPPLY OFFICER FOR BULLETIN

Bids Close March 29th

Item No. T-2062

51,572 YARDS DUCK.—Color olive drab, weight No. 6, width 52 in., construction 37 x 27. Manufacturer unknown. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

Item No. T-2063

26,812 YARDS DUCK (Water Proof).—Color olive drab, blue line, weight No. 6, width 32 in., construction 36 x 26. Manufactured by Standard Oil Cloth Co. Stored at Chicago, Ill. Minimum bid considered, 500 yds.

Item No. T-2064

159,935 YARDS DUCK.—Color olive drab, weight No. 6, width 60 in., construction 37 x 25. Manufacturer unknown. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

Item No. T-2065

9,702 YARDS DUCK (Oiled).—Color brown, weight No. 6, width 60 in., construction 38 x 25. Manufactured by the Metakloth Co. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

Item No. T-2066

26,832 YARDS DUCK (Water Proof).—Color brown, blue line, weight No. 6, width 72 in., construction 36 x 26. Manufactured by the Standard Oil Cloth Co. Stored at Chicago, Ill. Minimum bid considered, 500 yds.

Item No. T-2067

278,000 YARDS DUCK.—Color olive drab, weight No. 6, width 72 in., construction 37 x 24. Manufacturer unknown. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

Item No. T-2073

18,425 YARDS DUCK.—Color grey, weight No. 6, width 48 in. Manufactured by the Katama Mills. Stored at Brooklyn, N. Y. Minimum bid considered, 500 yds.

Item No. T-2078

20,985 YARDS DUCK.—Color olive drab, weight No. 8, width 31½ in., construction 48 x 20. Manufactured by Seaford, Jr. Stored at Schenectady, N. Y. Minimum bid considered, 500 yds.

Item No. T-2085

170,111 YARDS OF DUCK (Raw Sel-vage).—Color grey, weight No. 9, width 31½ in. Construction 34 x 28. Made by Passaic Cotton Mills. Stored at Schenectady, N. Y. Minimum bid considered, 500 yds.

Item No. T-2086

142,887 YARDS OF DUCK.—Color grey, blue lined, weight No. 9, width 32 in., construction 44 x 30. Maker unknown. Stored at St. Louis. Minimum bid considered, 500 yds.

Item No. T-2087

162,342 YARDS OF DUCK (Raw Sel-vage).—Color grey, weight No. 9, width 37½ in. Made by J. H. Lane. Stored at Boston. Minimum bid considered, 500 yds.

Item No. T-2088

92,474 YARDS OF DUCK.—Color grey, weight No. 9, width 37½ in. Made by Parker Wilder. Stored at Boston. Minimum bid considered, 500 yds.

Item No. T-2090

91,564 YARDS OF DUCK.—Color grey, weight No. 9, width 57 in., construction 34 x 32. Made by Taylor Armitage Co. Stored at Boston. Minimum bid considered, 500 yds.

Item No. T-2097

21,953 YARDS OF DUCK.—Color grey, weight No. 10, width 36 in., construction 46 x 32. Made by the Handley Mills. Stored at Atlanta, Ga. Minimum bid considered, 500 yds.

Item No. T-2098

52,807 YARDS OF DUCK.—Color grey, blue lined, weight No. 10, width 36 in., construction 46 x 34. Maker unknown. Stored at Jeffersonville, Ind. Minimum bid considered, 500 yds.

Item No. T-2099

91,006 YARDS OF DUCK.—Color grey, weight No. 10, width 37½ in., construction 46 x 32. Made by Langdale Mills. Stored at Atlanta, Ga. Minimum bid considered, 500 yds.

DETAILS

INSPECTION:

Goods are sold "as is" at storage point. Samples are displayed at Zone Supply Offices and at the Surplus Property Division, Munitions Building, Washington, D. C. A prospective purchaser residing elsewhere than in a city in which a Zone Supply Office is located may, upon telegraphic application, obtain a sample of any lot on which he may desire to bid. Such requests should specify the number of each particular lot, samples of which are desired, and should be addressed to Surplus Property Division, Munitions Building, Washington, D. C.

No bid stipulating that goods shall conform with materials inspected will be considered, unless the bidder shall have made inspection of the actual fabrics at storage point. All such inspections must be made prior to the submission of the bid. Failure of a bidder to make such inspection will not constitute a warrant for his refusal to accept any award made to him.

NEGOTIATIONS:

No special form is required for the submission of a bid. Bids may be made by letter or by telegram.

All bids must be submitted by 3:00 P. M. (Eastern time) March 29th. They should be addressed to the Zone Supply Officer at the nearest address:

Army Supply Base, Boston, Mass.; 461 8th Avenue, New York City; 21st Street and Oregon Avenue, Philadelphia, Pa.; Coca Cola Building, Baltimore, Md.; Transportation Building, Atlanta, Ga.; Army Building, 15th & Dodge Streets, Omaha, Neb.; Ft. Mason, San Francisco, Cal.; 17th & F Streets, N. W., Washington, D. C.; Newport News, Va.; Jeffersonville, Ind.; 1819 West 39th Street, Chicago, Ill.; 2nd and Arsenal Streets, St. Louis, Mo.; Audobon Building, New Orleans, La.; San Antonio, Tex.; New Cumberland, Pa.; Columbus, Ohio; or to Surplus Property Division, Munitions Building, Washington, D. C.

Any bid may be changed, but such changes must be filed with one of the Zone Supply Officers or the Surplus Property Division, Washington, D. C., prior to 3:00 P. M. (Eastern time) March 29th.

Bids must be for goods at point of storage, as set forth in the specifications of materials advertised.

Each lot offered is identified by a number. Bids should include the lot number or numbers which the bid is made. Bids may be made for 500 yards or any multiple thereof or the total quantity in any lot. No bid stipulating "all or none" of any lot will be considered, unless the bid is the highest. No bid for less than 500 yards will be considered unless the particular lot consists of less than 500 yards, in which case bid must be for the entire quantity.

NOTIFICATION:

Successful bidders will be notified by mail on or before April 3rd, and advised of the quantity awarded to each. A deposit of 10% of the amount due under each award must be made immediately upon receipt of notification.

DELIVERY:

The merchandise offered are for spot delivery. Purchasers will be permitted to leave stocks which they may acquire in government storage for a period of 30 days after receipt of notification. Goods, so held, will be held subject to purchasers' risk.

IMPORTANT:

The War Department reserves the right to reject any part or all of any bid or bids. Inquiries relative to sales conditions or stocks offered should be addressed to the nearest Zone Supply Office.

ACTION:

Take advantage of the extremely unusual opportunities presented in this advertisement. Give careful consideration to each item listed in this and succeeding sales. Every item listed is available for immediate delivery.

**GET YOUR NAME ON OUR
MAILING LIST FOR
VARIOUS COMMODITIES**

SURPLUS PROPERTY DIVISION

Office of the Quartermaster General, Director of Purchase and Storage,

MUNITIONS BLDG., WASHINGTON, D. C.

JEROME H. **REMICK** AND CO.

“GONE ARE THE CARES OF THE DAY,”
WHEN YOU HEAR THE ENCHANTING LAY

VENETIAN MOON

VENETIAN MOON
SONG

Lyric by GUS KAHN

Music by PHIL. GOLDBERG & FRANK MAGINE

Moderato

PIANO

VOICE

Gone are the cares of the day
Bright were the stars in the sky

—calls my sor-row a-way
—ing the tear in your eye

With you in fan-cy I
While you were sigh-ing Good-

stray
-bye

While of a sil-ver-y stream I dream
Vain ly I've tried to for-get We met

CHORUS

Neath the pale Ve-netian moon (there are stars that twin-ble And gui-lare that tin-ble)

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Performing Rights Reserved

SPECIAL NOTE

—This remarkable song was written by Kahn, Goldberg & Magine and is conceded by orchestra leaders and singers alike, to be the musical gem of the season.

—Write, or call at any of the “REMICK” Branches. Complete orchestrations and artists’ copies are ready for you.

You will find a “REMICK” office in nearly every town you play—no waiting—everything ready for you—orchestrations. Prof. copies, special arrangements.

NEW YORK—219 West 46th Street
BROOKLYN—566 Fulton Street
PROVIDENCE—Berkshire Hotel, Eddie Mack
BOSTON—228 Tremont Street
PHILADELPHIA—31 South 9th Street
WASHINGTON—9th and D Streets, N.W.
PITTSBURGH—244 Fifth Avenue
CLEVELAND—Hippodrome Building

SEATTLE—321 Pike Street
ATLANTA—801 Flatiron Building
BALTIMORE—323 North Howard Street
SALT LAKE CITY—Linden Hotel
DETROIT—137 Fort Street, West
TORONTO—127 Yonge Street
CINCINNATI—515 West 6th Street
MINNEAPOLIS—218 Pantages Building

PORTLAND, ORE.—322 Washington Street
SAN FRANCISCO—908 Market Street
ST. LOUIS—The Grand Leader
CHICAGO—634 State-Lake Building
LOS ANGELES—427 South Broadway
BUFFALO—485 Main Street
AKRON, OHIO—M. O’Neil Co.
ALBANY, N. Y.—Kenmore Hotel

ABOUT YOU! AND YOU!! AND YOU!!!

George King is seriously ill with the "flu."

Lloyd H. Harrison is now affiliated with Joe Ekl.

Luba Meroff is recovering from a nasal operation.

Mr. and Mrs. Carl Bentzen announce the birth of a son.

Edward Von Zengen leaves today on a trip to the coast.

Robert H. Russell has been added to the cast of "Scandal."

Helen Knight has been added to the cast of "My Golden Girl."

Mabel Taliaferro has been engaged for a role in "The Piper."

Marie Cavanaugh has been added to the cast of "The Night Boat."

Tom Terris, director for Vitagraph, left for Los Angeles last week.

Mazie Verser was married last week to William Ryan, at Greenwich, Conn.

Allan Rogers was unable to open in Baltimore last week, due to illness.

Peggy Coudry has been placed under a five-year contract by A. H. Woods.

William Hepner is seriously ill at his apartment in the Hotel Algonquin.

Henry Scussel, treasurer of the Illinois Theatre, Chicago, is ill with the flu.

Marie Tuneri, of J. K. Kitley's office, is confined to her home with the "flu."

Mr. and Mrs. Orth received a baby girl at their home in New York last week.

Harry Dudley has been engaged to stage the revues at Tait's Cafe, San Francisco.

Louis Pincus will arrive in New York on Thursday after three weeks in Florida.

Harry Seamon, of Hurtig and Seamon, is recovering from the "flu" in Lakewood.

Joe Ekl is again booking Gloversville, N. Y., formerly booked by Walter J. Plimmer.

Ida May Chadwick, comedienne in "Sometime," is going into moving pictures.

Owen McGivney withdrew from the bill at Keith's Providence last week owing to a cold.

Helen Knight has been added to the cast of "My Golden Girl" at the Nora Bayes Theatre.

B. Mills, manager of Loew's Theatre, Montreal, is mourning the loss of his father-in-law.

Boots Wooster, in "The Purple Mask," has been given a two years' contract by the Shuberts.

Frank Delmaine and his wife, Ruth Hamilton, are now with the Ralph E. Nicolò Comedians.

Georges Renavent is now having his name in electric lights featured with "The Irresistible Genius."

Arthur Lyons is mourning the loss of his nineteen-year-old brother, who died in Omaha last week.

Otto Goritz, the German baritone of the Metropolitan Opera Company, sailed last week for Hamburg.

E. Ray Goetz, producer of "As You Were," will sail on March 6, on the Imperator, to Europe.

Adeline Thompson has been engaged as understudy for Christie MacDonald in the revival of "Florodora."

Lew Morton, formerly at the Winter Garden, is conducting rehearsals for the revival of "Florodora."

George Gaul has been signed under a long term contract by A. H. Woods, to take effect next season.

Ed Raymond will install a musical comedy company for four weeks at the Jose Theatre in San Jose.

Frank Tours, musical director for Comstock and Gest, has sailed for England to hear the score of "Mecca."

Frank Mandel, playwright, will be married in the near future to Alice Solis, his typist for the last year.

Fred Walton, Robert Pitkin and Letty Yorke, have been added to the cast of "Mi Mi," now in rehearsal.

Enrico Caruso celebrated his forty-seventh birthday by purchasing \$45,000 worth of diamonds for his wife.

H. J. Kent, of the team of Kent and Connors, has sufficiently recovered that the team can resume its tour.

John Drinkwater last week played the part of the Chronicler in a matinee of his own play, "Abraham Lincoln."

Sol Unger is still in the French hospital, but is recovering. He is to undergo a second operation this week.

Eugene MacGregor has completed an act which is to be played by Joseph McCallion and a company of seven people.

William J. Theis, who was recently married, has just returned from a honeymoon spent at Delaware Water Gap.

Ruth Shepley, who has been absent from the cast of "Adam and Eva," owing to illness, has returned to her part.

Comfort and King have finished their Orpheum tour and will open in San Antonio on the Inter-State time.

Shaw and Bernard replaced O'Connor and Dixon at Loew's Victoria last week, as the latter act was unable to open.

Maud Fulton will return to head the Fulton Players in Frisco at the end of March with a number of new plays.

Abbie Wright, manager of the Princess Theatre, Montreal, last week suffered the loss of his father, who died, aged 62 years.

Emma Trentini arrived in this country last week and will go on the concert stage under the direction of George Blumenthal.

Charles McNoughton, last seen in "The Better 'Ole," has been engaged by Max Marcin for a part in "Three Live Ghosts."

John T. Fiddes, formerly manager of the Holsman Theatre, Montreal, is now manager of the Venetian Gardens, there.

Jack Mason, stage director and producer, just back from six months in London and Paris, is planning to sail Saturday.

Grace White, the soprano shimmyeuse, has replaced Eve Hackett in the revue atop the Hotel Walton, Philadelphia. The latter was forced to retire from the cast last week because of illness.

ROSE HEMLEY

INGENUE

BEAUTY REVUE

LOUISE STEWART

THE PERSONALITY INGENUE WITH IRONS AND CLAMAGE'S WORLD BEATERS

LESTER MILLER

IN THAT TASMANIAN Crowd With Rose Sybil's London Belles

ALBERTA FOWLER

SOUBRETTE

MONTE CARLO GIRLS

JEANETTE BROWN

INGENUE WITH THE PRIMA DONNA VOICE

With Victory Belles

Signed With James E. Cooper for Next Season

BEN

BILLIE

ALICE ISABELLA

DANCING INGENUE

DIRECTION ROEHM & RICHARDS

BLUE BIRDS

ALICE RECTOR

DOING MY MALE SPECIALTY AND SOUBRETTE

SPORTING WIDOWS

DICK LANCASTER

DOING STRAIGHT

RAZZLE DAZZLE

HERE'S
ME

SYDNEY HAMILTON

RAZZLE DAZZLE CO.

DOT MORTON

SOUBRETTE

MONTE CARLO GIRLS

MARCIA MOORE

INGENUE PRIMA DONNA

AL REEVES SHOW

Ethel (Snappy) Shutta

FEATURED COMEDienne, WITH THE AVIATORS. Management FRANK LALOR

HELEN ANDREWS

Soubrette—"Blue Birds"

Management Billy Willis

GLADYS "BIJOU"

WITH SLIDING BILLY WATSON SHOW

VIVIAN LAWRENCE

"VOLCANIC SOUBRETTE"

With Victory Belles Co.

HAROLD CARR

JUVENILE-STRAIGHT

WITH MILLION DOLLAR DOLLS

FLORENCE DARLEY

PRIMA DONNA

STAR AND GARTER SHOW

OFFERS ENTERTAINED FOR NEXT SEASON

AMANDA LOVE

LEADING WOMAN

AL REEVES SHOW

THELMA

THE HURRICANE SOUBRETTE

SEAVELLE

3rd Season with "Hip, Hip, Hokey Girls"

THE GREATEST SENSATION OF THEM ALL

MANYANA

(THE LAND OF TOMORROW)

A Marvelous Melody from Mexico

Words by MITCHELL PARRISH

Music by NEUMAN FIER

Dear Friends:—

I know you will all be glad to hear of the wonderful success I have scored with this really great number. The word "sensation" hardly describes it. Mr. E. Z. Nutting of the Woolworth Syndicate heard it played once and immediately placed an order for 150,000 copies and is going to feature it in all the Woolworth stores. Orchestra leaders are wild over it. Singers can not say enough in its praise. It fits any style of act. It will be ready soon. Send at once for it and the first copy off the press will be rushed along to you.

Yours,

JACK

JACK MILLS, INC.,

152 WEST 45th ST., N. Y.

VAUDEVILLE BILLS

For Next Week

B. F. KEITH VAUDEVILLE EXCHANGE

NEW YORK CITY.

Palace—Blossom Seely—Rae Samuels—Johnson B. & Johnson—Glenn & Jenkins—Luba Keroff. Riverside—Melnotte, & Leedum—Stone & Kallis—May Wirth & Co.—Geo. Price & Co.—Tom Lewis—Trip to Hittland—Aerial Lloyds—Amoros Sis.

Colonial—Mercedes—Wheeler Trio—Harry Fox & Co. Alhambra—Alan Rogers—Magley—Marguerite & Alvar—Eva Tanguay—Langford & Fredericks—Elizabeth Murray—O'Rourke & Adelphi—Clifford & Wills.

Royal—Elinore & Williams—M. & J. Dunedin—Joe Cook—Geo. Yeoman—Trixie Friganssa—Wm. & G. Dooley—Morin Sis.—Al Fields—Molly Fuller.

BROOKLYN, N. Y.

Bushwick—Guff—Boyar Troupe—Mr. & Mrs. J. Barry—Alice Lloyd—H. Langdon & Co.—Margaret & Francis. Orpheum—Frank Dobson & Co.—Donovan & Lee—Belle Baker—Kramer & Boyle—Tosart—Mme. Sylva—Great Richards.

BALTIMORE.

Maryland—Morris & Campbell—Kimberly & Page—Chas. Wilson—DuFor Boys—Gruber's Animals—Rose & Coghlan—Mosconi Family.

BOSTON.

Keith's—C. & M. Dunbar—7 Bracks—Hunting & Francis—Bessie Clifford—Bessie Clayton—Thos. E. Shea—Fenton & Fields—Leon Varvara—Hazel Moran.

BUFFALO.

Shea's—Rae E. Ball & Bro.—Hugh Herbert—Newell & Most—Moran & Wiser—Hedley Trio.

COLUMBUS.

Keith's—Royal Gascogne—Victor Moore & Co.—Emily Darrell—2 Jesters—Sabina & Goodwin—Fallon & Brown—Marie & M. McFarlane.

CLEVELAND.

Hippo—Guyli & Vadi—Clifford & Broderick—Swor Bros.—3 Danoloe Sis.—Overseas Revue—Meanest Man in W.

CINCINNATI.

Keith's—Dream Stars—Ben Bernie—Hermine Shone & Co.—Herbert & Dare—Jas. Thornton.

DAYTON.

Keith's—Dianl & Rubini—Vallesitas Loop—Ruth Royce—Wilson Bros.—Herbert Clifton—Only Girls—Kartelli—Follis Girls.

DETROIT.

Temple—Vinie Daly—Billy Glason—U. S. Glee Club—Chas. Henry's P.—Pederson Bros.—2 Rosellas—Mack & Earl—Holmes & LaVere.

ELIE.

Colonial—Lillian & Twin Bros.—Jonica & Hallowans—Frank Brighton.

GRAND RAPIDS.

Empress—Sully & Houghton—Lew Dockstader—J. R. Johnson & Co.

HAMILTON.

Shea's—Lilly Lena—Canton 3—Gaudier's Bricklayers.

INDIANAPOLIS.

Keith's—Columbia & Victor—Creole Fashion Plate—The Brians—Buzsall & Parker—Espe & Dutton.

LOUISVILLE.

Mary Anderson—Elida Morris, Nash & O'Donnell—Dugan & Raymond—Cora Youngblood 8.

LOWELL.

Keith's—Lielert & Scofield—Will Oakland—Chas. Ahern & Co.—Sullivan & Scott—Stanley & Birnes—Swor & Westbrook—Transfield Sis.

MONTREAL.

Princess—Klas Mc—Brennan & Rule—Briscoc & Raub, Leonard & Willard—Jean Chase & Co.—4 Ortons.

PITTSBURGH.

Davis—Patricia—Booney & Bent—Bartram & Saxton—Ragged Edge.

PHILADELPHIA.

Keith's—Sampael & Leons—Wm. Saxton & Co.—Breen Family—Camillas Birds—Val & E. Stanton—Emma Stephens—Eddie Foyer—Ryan & Ryan—Leon Errol.

PROVIDENCE.

Keith's—Alice Hamilton—Rome & Cullen—Dickinson & Deagon—Wright & Dietrich—F. & M. Britton—Josephson's Ice Tr.—Henry Scott—Toto.

PORTLAND.

Keith's—Great Johnson—J. C. Nugent—Swift & Kelly—Maryland Singers—Florence Henry—Kerr & Ensign.

ROCHESTER.

Temple—Mme. Herman—Zado—Barbette—Raymond & Schram—Clara Howard—Spanish Revue—McCormack & Wallace—Spencer & Williams.

SYRACUSE.

Crescent—Grenadier Girls—Mrs. Wellington's 9—Bert Howard—B. Morgan & Co.—Juliette—3 Nitos.

TOLEDO.

Keith's—Lady Sen Mel—Olsen & Johnson—Masters & Kraft—Jane Courthope—3 Kirksmith Sis.—Evelyn Nesbitt—Tuscano Bros.

TORONTO.

Shea's—Herman & Shirley—Valiot 3—Bert Errol—Geo. Kelly & Co.—Grace Nelson—Smith & Austin—Foley & LaTour.

WASHINGTON.

Keith's—Jack Ingills—Heart of A. Wood—Lucy Gillette—Wm. Seabury—Talbot O'Farrell—Lilbonati.

WILMINGTON.

Garrick—Gordon & Day—McFarlane & Palace—Billie Bouncer—Wilton Sis.—Jolly J. Jones—Alf. Grant—Latell & Vokes—Helene Miller.

YOUNGSTOWN.

Hippo—Nathan Bros.—Reed & Tucker—Morgan & Gates—Valeksa Surratt.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Jimmy Hussey & Co.—Rockwell & Fox—Jean Adair & Co.—Gallagher & Martin—Winston's Sea Lions—Watts & Hawley—Mabel

Burke & Co.—Seelah Terry Co.—Herbert's Dogs. Palace—Ford Sis. & Co.—Bert Baker & Co.—Jas. J. Norton—Frank Hurst—Emerson & Baldwin—Phina & Co.—Martin Webb—Frawley & Louise.

State Lake—Lambert & Ball—Singer's Midgets—Santos & Hayes—Wood & Wyde.

CALGARY AND VICTORIA.

Orpheum—Myers & Noon Co.—Mortgomery & Allen—John B. Hymer Co.—Maurice Burkhardt—Coy Ling Hee Troupe—Nitta Jo—La Mont Trio.

DES MOINES.

Orpheum—Sylvester Schaffer—Bensee & Baird—Polly Os & Chick—Eva Taylor & Co.—Willie Solah—Grace Ayres & Bro.—Pedestrianism.

DENVER.

Orpheum—Extra Dry—Ivan Bankoff & Co.—Francis Renault—Steele & Winslow—Una Clayton Co.—Fay Courtney.

DULUTH.

Orpheum—Olga Petrova—Gene Greene—Samsted & Marion—Musical Hunters.

KANSAS CITY.

Orpheum—Vie Quinn & Co.—Frank De Voe—The Duttons—Claire Forbes—Hudler Stein & Phillips—Master Gabriel Co.

LOS ANGELES.

Orpheum—Little Cottage—Bradley & Ardine—Kenny & Hollis—Lucille & Cockie—Duffy & Caldwell—Pisano & Co.—Bert Fitzgibbon—Chas. Grapewin & Co.

LINCOLN.

Orpheum—4 Mortons—Lyons & Yosco—Lew Brice Co.—Bob Hall—Ruth Budd—E. & J. Connolly—McRae & Gregg.

MINNEAPOLIS.

Orpheum—Gus Edwards & Co.—Stuart Barnes—Brent Hayes—Mary Marble & Co.—The Rickards—Jordan Girls—Al. & F. Stedman.

MEMPHIS.

Orpheum—Lillian Shaw—Saranoff & Co.—Will J. Ward & Girls—B. & J. Creighton—Indoor Sports—Lydia Barry—Black & O'Donnell.

MILWAUKEE.

Palace—Putting It Over—Joe Laurie—Rice & Werner—Billy McDermott—Roy La Pearl—Robt. & Delmont—Lady Alice's Pets.

Majestic—Stella Mayhew—Imhof Conn & Corinne—Jazzland Nav. Oct.—Muriel Window—Eddie Borden—Bert Hanlon—Aerial De Grofts.

NEW ORLEANS.

Orpheum—Eva Shirley & Band—Johnny Ford & Maids—Sybil Vane Co.—The Man Hunt—Hayden & Eccelle—Robbie Gordone.

OMAHA.

Orpheum—Cressy & Dayne—Will M. Cressy—Nat Nazarro Jr. & Ed.—Bernard & Duffy—Marmein Sis. & Schooler—Pietro—4 Readings.

OAKLAND.

Orpheum—Morgan Dancers—Hughes Duo—Marla Lo & Co.—Kinney & Corinne—Harry Jolson—Bruce Duffet Co.—Kennedy & Nelson.

PORTLAND.

Orpheum—Wm. Rock & Girls—Leo Zarrell Co.—Nan Gray—Mower & Avery—Baraban & Grohs—Harry Rose—Le Maire Hayes Co.

ST. PAUL.

Orpheum—Ye Song Shop—Ricoletto Bros.—Jack Osterman—Grace De Mar—Cooper & Ricardo—Frank Wilson—Travers & Douglas.

SALT LAKE CITY.

Orpheum—Rainbow Cocktail—Josephine & Henning—Sam Hearn—Edith Clifford—Rickey Bros.—Ford & Urma—Isbikawa Bros.

ST. LOUIS.

Orpheum—Bothwell Browne & Girl—Jas. Cullen—Paul Decker & Co.—Cartmell & Harris—Kharum.

SAN FRANCISCO.

Orpheum—Emma Carus Co.—Mlle. Rhea Co.—Ames & Winthrop—Ed. Morton—Marino & Maley—Jack Kennedy & Co.—Lichtners & Alexander—Henry Santry & Co.—Van & Belle.

ST. LOUIS.

Rialto—Lillian Shaw—John Guiran & Marguerite—Joe Laurie—Chas. Mack & Co.—Hammond & Moody—Resists.

SEATTLE.

Orpheum—Billy Shaw's Revue—Phil Baker—Bostock's Rid. Sch.—Byrnes & Gehan—Avey & O'Neil—Sarah Padden Co.—Libby & Nelson.

SACRAMENTO AND FREEMO.

Orpheum—For Pitty's Sake—Ella Huesger Co.—Harry Cooper—Bessie Hempel & Co.—Marconi & Fitzgibbons—Burns & Frabito—Ryan & Orlab.

VANCOUVER.

Orpheum—4 Mark Bros. Co.—Mahoney & Auburn—Alexander Kids—Basil Lynn & Rowland—O'Donnell & Blair—Lucas & Inez—Hen K. Benny.

WINNIPEG.

Orpheum—Rita Mario & Orch.—"And Son"—Sandy Shaw—Mirano Bros.—Shelton Brooks & Geo.—Wilbur Mack & Co.—Chas. Howard & Co.

(Continued on page 38)

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GOING BIGGER EVERY DAY

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(UNDER HAWAIIAN SKIES)

A WORLD-BEATER OF A FOX TROT, FULL OF THAT LINGERING MELODY THAT YOU CAN'T GET AWAY FROM

MOTHER'S CRADLE SONG

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Director, Max Obendorf

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LORRIANE EVON

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120 West 31st Street, New York

NEW SONG BY
KENDIS AND BROCKMAN
A BALLAD THAT IS 100% PERFECT

IT SEEMS LIKE

AGES

— AND —

AGES

AND YOU'VE ONLY BEEN GONE A DAY"

YOU HAVEN'T HAD A SONG LIKE IT IN AGES AND
AGES. AND IT WILL BE AGES AND AGES 'TILL
YOU HEAR ANOTHER LIKE IT.

KENDIS, BROCKMAN MUSIC CO.
145 WEST 45th ST. New York

LAMBS HEAR BURNSIDE

(Continued from Page 3)

Henry Smith, Grant Stewart, Arthur Hurley, Malcolm Williams, Joseph S. Buhler, A. J. Simmons, A. O. Brown, Samuel B. Hamburger, John Milner, Silvio Hein, Harrison Hunter, Rupert Hughes and Everett Butterfield.

He stated that when petitions had been brought to the council, they had frequently been turned down by that body with the remark "If you try to pass that see what will happen." Lackaye said that he did not believe that was the proper manner in which matters should have been received, as the statement might be interpreted to contain an implied threat.

Silvio Hein then arose and inquired of Lackaye the name of the member of the

council who had made the alleged statement, but Lackaye refused to divulge the name, whereupon Hein offered to resign from the council, but it was not accepted.

Following this wrangle the vote suggested by John Emerson was enthusiastically passed and adopted, with the result that Burnside continues as Shepherd and the council remains intact. Incidentally, it is reported that most of the members of the council had come to the meeting prepared to resign if the members had not extended a vote of thanks and confidence to their Shepherd.

The meeting wound up with the report of the state of the club's finances being read to the members by the treasurer. According to the report, the club's total funds in bank at the present time is between \$70,000 and \$80,000.

CAPITOL

The piece de resistance at the Capitol this week is a novelty called "The Artist's Dream," a musical act devised by the Capitol's producing staff. Exactly who is chiefly responsible for the act is not indicated in the printed program, but that John Wenger designed the special setting is set forth.

As to the act's merit, we will say that, if it weren't for the good work of the three principals, William Robyn, tenor, who was in excellent voice, Alberto Bachman, violinist, who played very well, and Rita Zalmari, who danced delightfully, there was nothing much about the idea of "The Artist's Dream" to recommend it. For it is nothing more nor less than a special setting and not a particularly imaginative one at that, designed as a background for the musical program rendered within its confines.

Alf Loyal's Dogs, especially that most intelligent of canines "Focque," disported themselves in a most entertaining fashion.

Dippy Diers and Company, a clown acrobat, assisted by a woman, fell over tables and chairs and did a number of other things designed to evoke laughter, including a Bert Melrose table bit. But his efforts, for the most part, while splendidly executed, failed to thrill or evoke excessive joy.

The feature picture was a Metro production entitled "The Right of Way," from the novel by Sir Gilbert Parker. Bert Lytell does some interesting work in the picture, which, in the main, tells a very interesting story. Beatrice Joy, as Rosalie, may also be commended for her acting.

Other motion picture matter included "The Five Dollar Plate," one of the William J. Flynn secret service stories adapted for the screen by Wilson Mizner; Hy Mayer's Capitol Traveleugh, called "Such is Life in Midwinter," a scenic reel called "The Thunderer of the Waters," which showed Niagara in action and the Pathe News Pictorial. The overture was the third movement from Tchaikowsky's "Pathetic" or Sixth Symphony. M. L. A.

J. GORDON BOSTOCK Presents**BOYCE COMBE****"English Light Comedian"**

JUST COMPLETED A TOUR
OF THE ORPHEUM CIRCUIT

BURTON BROWN
AT THE PIANO

At B. F. KEITH'S RIVERSIDE, THIS WEEK**RAE ELEANOR BALL****AND BROTHER****B. F. KEITH'S PALACE THEATRE THIS WEEK (MARCH 1)****EARL Wright and Wilson NONPAREIL PANTOMIMISTS**

Direction—H. B. BURTON

FRED EVELYN
DRISCOLL & WESTCOTT
IN SONGS AND COMEDY

DIRECTION—JACK POTSDAM

THE BROWER TRIO

(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)

"A STUDY IN SYNCOPATION"

DIRECTION—NORMAN JEFFERIES

PLAYING UNITED TIME

BELLE MEYERS

JUST SONGS

IN VAUDEVILLE

JACK & NAYON

IN "A QUIANT ACQUAINTANCE" BY JOHNNY HYMAN

ALYCE LUCILLE
SHELDON AND DAILEY

"NIFTY SONGS AT THE PIANO"

Dir.—PETE MACK

JANE and GLORIA**"JUST TWO GIRLS"**

IN VAUDEVILLE

Haunting, Dreamy, Sensational **SWEET** Waltz Song Success**HAWAIIAN MOONLIGHT**

Chicago McKINLEY MUSIC COMPANY New York

"PALS"

by Lynn Cowan
Writer of "Kisses"
and
Gilbert Wells



PALS

Lyrics by GILBERT WELLS Music by LYNN COWAN

CHORUS

Pals that we had in boy hood
Pals of the long ago
Pals that we went to
school with
And Pals we meet while we're going to and fro
Near Pals and dear Pals
In time of need they answer to your
call
But the Pal that you love and you may rely
That old Pal-lay Bill when you're in trouble
Is the
best Pal of all
The best Pal of all

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The Song
that is
Sweeping
the Country

Sing "Pals"
Play "Pals"
Dance "Pals"

Dance and Vocal-Orchestrations-Ready
Professional Office-Pantages Theatre Bldg-Ben Black Mgr.

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SAN FRANCISCO

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Palace, Baltimore, Mar. 1-6; Gayety, Washington, 8-13.
 Abe Reynolds—Stamford, Ct. 3; Park, Bridgeport, 4-6; Cohen's, Newburgh, 8-10; Cohen's, Poughkeepsie, 11-13.
 Best Show in Town—Gayety, Omaha, Neb., 1-6; Gayety, Kansas City, 8-13.
 Ben Welch's Show—Park, Youngstown, O., 1-3; Grand, Akron, 4-6; Star, Cleveland, 8-13.
 Behman Show—Gayety, Buffalo, 1-6; Gayety, Rochester, 8-13.
 Beauty Trust—People's, Philadelphia, 1-6; Palace, Baltimore, 8-13.
 Billy Watson's Parisian Whirl—Olympic, Cincinnati, 1-6; Columbia, Chicago, 8-13.
 Bon Tons—Miner Bronx, New York, 1-6; Casino, Brooklyn, 8-13.
 Bowers—Casino, Philadelphia, 1-6; Miners Bronx, New York, 8-13.
 Bostonians—Star and Garter, Chicago, 1-6; Berchell, Des Moines, Iowa, 8-10.
 Burlesque Revue—Columbia, Chicago, 1-6; Gayety, Detroit, 8-13.
 Burlesque Wonder Show—Hurtig and Seamon's, New York, 1-6; Orpheum, Paterson, 8-13.
 Dave Marlon's Show—Gayety, Montreal, Can., 1-6; Empire, Albany, N. Y., 8-13.
 Follies of the Day—Gayety, Detroit, 1-6; Gayety, Toronto, Ont., 8-13.
 Girls A-La-Carte—Gayety, Rochester, 1-6; Bastable, Syracuse, N. Y., 8-10; Lumberg, Utica, 11-13.
 Girls of the U. S. A.—Cohen's, Newburgh, N. Y., 1-3; Cohen's, Poughkeepsie, 4-6; Gayety, Boston, 8-13.
 Girls De Looks—Orpheum, Paterson, 1-6; Majestic, Jersey City, 8-13.
 Golden Crook—Lyric, Dayton, 1-6; Olympic, Cincinnati, 8-13.
 Harry Hastings' Show—Empire, Albany, 1-6; Casino, Boston, 8-13.
 Hello, America—Gayety, Pittsburgh, 1-6; Park, Youngstown, Ohio, 8-10; Grand, Akron, 11-13.
 Hip Hip Hooray—Berchell, Des Moines, Iowa, 1-3; Gayety, Omaha, Neb., 8-13.
 Lew Kelly Show—Victoria, Chicago, 1-6; Star and Garter, Chicago, 8-13.
 Liberty Girls—Bastable, Syracuse, 1-3; Lumberg, Utica, 4-6; Gayety, Montreal, Can., 8-13.
 Maids of America—Columbia, New York, 1-6; Empire, Brooklyn, 8-13.
 Million Dollar Dolls—Jacques, Waterbury, Ct., 1-6; Hurtig & Seamon's, New York, 8-13.
 Mollie Williams' Show—Gayety, Boston, 1-6; Columbia, New York, 8-13.
 Oh, Girl—Gayety, Kansas City, 1-6; Gayety, St. Louis, 8-13.
 Peek-a-Boo—Gayety, Washington, 1-6; Gayety, Pittsburgh, 8-13.
 Roseland Girls—Casino, Boston, 1-6; Grand, Hartford, Ct., 8-13.
 Rose Sydel's Belles—Empire, Toledo, 1-6; Lyric, Dayton, 8-13.
 Sam Howe's Show—Gayety, Toronto, Ont., 1-3; Gayety, Buffalo, 8-13.
 Sight Seers—Casino, Brooklyn, 1-6; Empire, Newark, 8-13.
 Social Maids—Majestic, Jersey City, 1-6; Perth Amboy, N. J., 8; Plainfield, 9; Stamford, Ct., 10; Park, Bridgeport, Ct., 11-13.
 Sporting Widows—Empire, Newark, 1-6; Casino, Philadelphia, 8-13.
 Star and Garter Show—Empire, Brooklyn, 1-6; People's, Philadelphia, 8-13.
 Step Lively Girls—Gayety, St. Louis, 1-6; Victoria, Chicago, 8-13.
 Twentieth Century Maids—Star, Cleveland, 1-6; Empire, Toledo, 8-13.
 Victory Belles—Grand, Hartford, Ct., 1-6; Jacques, Waterbury, Ct., 8-13.

AMERICAN WHEEL

All Jazz Review—Broadway, Camden, 1-4; Grand, Trenton, 5-6; Bijou, Philadelphia, 8-13.
 Aviator Girls—Century, Kansas City, 1-6; St. Joseph, Mo., 7-8.
 Broadway Belles—Gayety, Milwaukee, 1-6; Gayety, St. Paul, 8-13.
 Beauty Review—Mt. Morris, New York, 1-6; Majestic, Wilkes-Barre, 8-13.
 Bathing Beauties—Empire, Cleveland, 1-6; Cadillac, Detroit, 8-13.
 Blue Birds—Gayety, Newark, 1-6; Broadway, Camden, 8-11; Grand, Trenton, 12-13.
 Cabaret Girls—Haymarket, Chicago, 1-6; Gayety, Milwaukee, 8-13.
 Cracker Jacks—Empress, Cincinnati, 1-6; Lyceum, Columbus, 8-13.
 Dixon's Big Review—Bijou, Philadelphia, 1-6; Empire, Hoboken, 8-13.
 Edmund Hayes' Show—Penn Circuit, 1-6; Gayety, Baltimore, 8-13.
 Follies of Pleasure—Park, Indianapolis, 1-6; Gayety, Louisville, 8-13.
 French Follies—Gayety, St. Paul, 1-6; Gayety, Minneapolis, 8-13.
 Girls From the Follies—Grand, Worcester, 1-6; Howard, Boston, 8-13.
 Girls From Joyland—Gayety, Louisville, 1-6; Empress, Cincinnati, 8-13.
 Girls-Girls-Girls—Folly, Washington, 1-6; Trocadero, Philadelphia, 8-13.
 Grown-Up Babies—New Academy, Buffalo, 1-6; Empire, Cleveland, 8-13.
 Jazz Babies—Empire, Hoboken, 1-6; Star, Brooklyn, 8-13.
 Kewpie Dolls—St. Joseph, Mo., 1-2; Standard, St. Louis, 8-13.
 Lid Lifters—Trocadero, Philadelphia, 1-6; Mt. Morris, New York, 8-13.
 Midnight Maidens—Empire, Providence, 1-6; Olympic, New York, 8-13.

Mischief Makers—Englewood, Chicago, 1-6; Haymarket, Chicago, 8-13.
 Monte Carlo Girls—Cadillac, Detroit, 1-6; Englewood, Chicago, 8-13.
 Oh, Frenchy—Auburn, 4; International, Niagara Falls, 516; Star, Toronto, Ont., 8-13.
 Pacemakers—Gayety, Sioux City, Iowa, 1-6; Century, Kansas City, 8-13.
 Parisian Flirts—Lyceum, Columbus, 1-6; Victoria, Pittsburgh, 8-13.
 Pat White Show—Star, Toronto, Ont., 1-6; New Academy, Buffalo, N. Y., 8-13.
 Razzle Dazzle Girls—Star, Brooklyn, 1-6; Plaza, Springfield, Mass., 8-13.
 Record-Breakers—Gayety, Minneapolis, 1-6; Gayety, Sioux City, Iowa, 8-13.
 Round the Town—Plaza, Springfield, Mass., 1-6; Grand, Worcester, Mass., 8-13.
 Sliding Billy Watson Show—Olympic, New York, 1-6; Gayety, Brooklyn, 8-13.
 Social Follies—Gayety, Baltimore, 1-6; Folly, Washington, 8-13.
 Some Show—Howard, Boston, 1-6; Empire, Providence, R. I., 8-13.
 Sport Girls—Victoria, Pittsburgh, 1-6; Penn Circuit, 8-13.
 Stone & Pillard Show—Majestic, Scranton, March 1-6; Armory, Binghamton, N. Y., 8-10; Auburn, 11; International, Niagara Falls, 12-13.
 Sweet Sweetie Girls—Standard, St. Louis, 1-6; Park, Indianapolis, 8-13.
 Tempters—Majestic, Wilkes-Barre, 1-6; Majestic, Scranton, 8-13.
 World Beaters—Gayety, Brooklyn, 1-6; Gayety, Newark, 8-13.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
 Uniontown, Pa.—Tuesday.
 Johnstown, Pa.—Wednesday.
 Altoona—Thursday.
 Williamsport, Pa.—Friday.
 York—Saturday.

U. P. T. A. GETS NEW MEMBERS

Twenty-seven names were added to the list of members of the United Picture Theatres of America last week and included the following:

J. Brokaw, Brokaw Theatre, Angola, Ind.; Bangerter — Johnston, Greenwood Theatre, Seattle, Wash.; H. Fleming, Lee Theatre, Seattle, Wash.; K. L. Burk, Orpheum Theatre, Baker City, Ore.; John Woodhouse, Kent Theatre, Kent, Wash.; F. L. Stannard, Portola Theatre, W. Seattle, Wash.; M. W. Mattheck, Princess Theatre, Kennewick, Wash.; Stephen Parker, Alhambra Theatre, Portland, Ore.; S. Mukai, Jackson Theatre, Seattle, Wash.; M. J. Cline Starland Theatre, Aberdeen, Wash.; H. C. Jergenson, Liberty Theatre, Polson, Mont.; M. M. Lyons, Victory Theatre, Seattle, Wash.; C. C. Vaughn, Vogue Theatre, Kelso, Wash.; Partridge & Morrison, Gem Theatre, Tillamook, Ore.; G. W. Armour, Gem Theatre, Montesano, Wash.; J. A. Bradt, Echo Theatre, Portland, Ore.; Barth Theatre Co., Main Theatre, Anna, Ill.; Frank Golle Grand Theatre, Roscoe, Pa.; Thomas E. Grady, Lyceum Theatre, Montgomery, Pa.; Charles W. Stahr, Union Theatre, Liberty, Ind.; Wm. V. Snyder, Rex Theatre, St. Anthony, Idaho; C. D. Hauptert, Orpheum Theatre, Steamboat Springs, Colo.; Dan Canaris, Queen Theatre, Eagle Lake, Texas; Ruben Frels, Unique Theatre, Bellville, Texas; John J. Joseph, Liberty Theatre, Rosenberg, Texas; L. N. Cot, Princess Theatre, Ardmore, Okla.; Hunt Bros., Princess Theatre, Madill, Okla.

HEARST SIGNS URBAN

Joseph Urban, the artist, has been signed by William Randolph Hearst under a long term contract and will serve as chief technical director for Cosmopolitan Productions. He will prepare special sets for Cosmopolitan films and has already completed some big interiors for Marion Davies' new feature directed by Robert Leonard.

GOOD FILMS AT RIALTO-RIVOLI

"Judy of Rogue's Harbor" is the feature at the Rialto this week with Mary Miles Minter in the leading role. "Mary's Ankle," a comedy, is playing at the Rivoli, featuring Doris May and Douglas McLean.

LILLIAN GISH TO PLAY LEAD

Lillian Gish has been selected to be the star in "Way Down East," which D. Griffith recently purchased from William A. Brady for \$175,000.

SCHENCK BACK IN N. Y.

Joseph M. Schenck arrived in New York last week after a trip to Palm Beach.



JOE OLIVER

THE

HERMAN FAY

Franklin Comedy Four

COOKING UP MIRTH AND MELODY

DIRECTION, PHIL BUSH

MURRAY ROSE

ARTHUR

ANNA

NASON & FAIRFAX

SINGING, TALKING AND DANCING

Direction TOM JONES

- LEE & DU VAL - Ben

CAUGHT BY SURPRISE

Dir. HORWITZ AND KRAUS

Originators of the Flip Flap Somersault; Toe to Toe Catch

KENNEDY & KRAMER

IN DANCING ITEMS, FEATURING MAUDE KRAMER

EVER SEE HER DANCE

DIR. CHAS. J. FITZPATRICK

KYRA
CENTURY ROOF

CARPOS BROS.

MUSICAL EQUILIBRISTIC NOVELTY

Direction E. K. Nadel, Pat Casey

Al Swede Knapp

Doing Black with the International Review

DE LOACH & McLAURIN

GLOOM ASSASSINATORS
HARMONY SINGING AND DANCINGDirection—MATHEWS & MILLER
U. B. O.BILLY WINKLE AND DEAN AL
EX BARTENDERS

ORIGINAL SONGS WITH A KICK

BOOKED SOLID

DIR., HORWITZ & KRAUS

Buhla Pearl

Sunny Songs and Sayings

Direction: Horwitz-Kraus, Inc.

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"NO MOTHER TO GUIDE THEM"

DIRECTION—MESSRS. HORWITZ & KRAUS

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POSITIVE
SENSATION**

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HENLERE**

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“PIANOFLAGE”

DIRECTION MAX HART—GEO. O'BRIEN

NOT FORGETTING THE KINDNESS OF C. P. STOCKHOUSE



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A NEW COMEDY SKETCH entitled "The Man Tam-r." It's a scream.

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HOT SPRINGS, ARKANSAS

GOOD MATERIAL

is that which meets the need of the performer, the endorsement of the booker, and the approval of the audience. At 1493 Broadway, New York, I write this sort. JAMES MADISON

DEATHS

WALTER N. LAWRENCE for many years manager and producer at the Madison Square Theatre, died Saturday morning from an attack of acute indigestion. Among the plays produced by Mr. Lawrence at the Garden were "The Man on the Box" and "The Three of Us," the play that first brought Rachel Crothers to fame. He is survived by his widow, Blanche Carlisle, a well known actress.

FREDERICK HALLEN, a popular comedian, died at his apartments in the Palace Hotel, New York, Saturday, after suffering for some time from cancer of the stomach. His most popular piece was when he was co-starred with Joseph Hart, appearing for six years in the farce "Later On." For the next two years, Hallen and Hart were seen in "The Idea" after which they separated. Mr. Hallen and his wife, Mollie Fuller, going into vaudeville, where they headlined for years. Hallen is survived by his widow.

CHARLES WAYNE, playing the innkeeper in "The Royal Vagabond" at the Colonial Theatre, Boston, died on the stage of the theatre last week as he concluded the last lines of the second act. He was about fifty years old and had been on the stage for thirty years. He began his career in minstrelsy, later playing in comic opera with Digby Bell and Laura Joyce Bell.

In Loving Remembrance of
MY BELOVED FATHER

CHAS. S. GRANT
Died March 5, 1912
ANNA GRANT

PETE BERG, for a number of years with Hi Henry and Haverly Minstrels, died at his home in Clinton, Ia., recently of blood poisoning.

MRS. EDDIE GRANVILLE MACK died in Toronto, Canada, recently, from a sudden attack of heart failure. She was forty-seven years old and popularly known throughout the profession.

WILLIAM S. HARMS, of the Empire Theatre, Hoboken, and well known in theatrical circles, died suddenly at the home of friends last Saturday night at Caldwell, N. J., where he was spending the evening. Funeral services will be held Thursday night at the Elks' Club House, Hoboken, at 8 P. M. Interment will be at Flower Hill Cemetery.

EMMA TURNER, mother of Wilton Turner and Mrs. Frank North, died last week at Fair Haven, N. J.

MRS. MARIE BUTLER, age 21, wife of Ferrell Butler, manager of the Orpheum Theatre, Racine, Wis., died last week at St. Luke's Hospital of peritonitis, after a four day illness. Mrs. Butler was born in Montreal and reached her twenty-first birthday the day before she died. Her maiden name was Marie Morrisette and she was the dancing partner of the famous Madam Poutsoma.

LETTER LIST

GENTS.

Abbott, Henry	Franklin, Comedy	MacKinnon, John
Argonne, S.	Four	Montgomery, Marshall
Albani, C.	Gieser, Harold F.	
Bennett, Clarence	Graham, John	Petel, Troupe
Barnes, Geo.	Gibney, Jas.	Reece, Ed
Berndt, Al C.	Gillett, B.	Rowley, Gage
(Pkg)	Gould, Frank	Roy, Walter S.
Busch, Billy	Garrington, J. P.	Rapana, Albert
Bertelsen, A. S.	Healey, Patrick	Robson, Stuart
Boisse, Harry	Hartman, M. H.	
Cross, Alex.	Kastino, Joe	Ring, Al
Cramer, Geo. D.	Knight, Oliver	Rigby, Arthur
Cooper, Claude H.	Lloyd, Morris	Rowland, Ed
Clark, Harry	Lloyd, E.	Swor, Bert
Clifford, Cal B.	Leo & Stanley	Settle, Ed
Ciccone, Casey	Lederer, Lew	Sharky, Fred
Dutton, Chas.	Miller, Mad	Sweetman, Willis
Dunlop, John	Montgomery &	Stanley, Fred
Delson, Harry	Sherbourne	Smith, Wm. H.
De Kalb, Ernest	Doyle	Udell, Chas.
Dumitrescu, Mitta	Magee, Karl	Wright & Wilson
Dixon, Jim	McIver, T.	Wilson, Clarence
Fulton, Fred	Magee, Karl S.	
Ferguson, Bros.	Massinger, Chas.	Whitney, H. S.
		White, Bolla B.

LADIES

Aldrich, Grace	Davis, Betty	Miller, Miss L.
Allen, Ruth C.	Deimont, Helen	Peyser, Linnie
Andrews, Miss H.	Fay, Jess	Rockwell, Wanda
Berger, Gladys	Fisher, Bobbie	Ray, Helen
Brehany, Mollie	Gibson, Mae	Sneed, Gladys
Bryce, Mary	Gardner, Irene	Swore, Irene
Grey, Catherine	Horlick, Sisters	Taylor, Eleonore
Chester, Bobby	Johnson, Virginia	Waters, Mae
Clyde, Ora	Lee, Julia	Watson, June
Chandler, Rae	Lecker, Mickey	Whelan, Minnie
Clifford, Mrs. Cal	Leavitt, Jeannette	Wheeler, Ruth
Daly, Carol	La Berger, Elsie	Watson, June
Detty, Maed	Marwig, Olga	Yorke, Helen
De Voy, Rhoda	McCann, Ocell	

THE GREATEST LOVE SONG OF THE CENTURY LOVE'S SUNSET

The lyric tells a beautiful story of love in the golden glow of life's setting sun. The sentiment appeals to all audiences, and everyone is charmed with its wonderful melody.

THE NIGHT IS FULL OF STARS, DEAR

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TO ARTISTS: Any one who has been in show business any length of time is familiar with my way of doing MY COMEDY BURLESQUE MIND READING. This I have fully copyrighted and any one infringing on my material will be prosecuted. Now, pirates, keep off.

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Direction—JAMES E. PLUNKETT

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Direction CHAS. S. WILSHIN

FLO DAVIS

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STAR AND GARTER SHOW

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MRS. FRANK WIESBERG

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NEXT SEASON ON
THE COLUMBIA CIRCUITJAZZ WOP
AND
PRIMA DONNA

RALPH

ROGERS AND DONNELLY

WITH GIRLS
FROM THE
FOLLIESPRIMA DONNA
AND
VAMPING

PEGGY CONNERS

WITH
"OH FRENCHY"
COMPANYJUVENILE
SOUBRETTE
JUVENILE

TOM

BERTHA

JOHN

WARDELL-LACOSTE AND WARDELL

DOING
SPECIALTY
WITH "OH
FRENCHY"TUMBLING
WITH THE NOVEL
HEAD SPIN

MAY HAMILTON

ACROBATIC
SOUBRETTE
WORLD
BEATERSJUVENILE
AND DOING
SPECIALTY

JACK DILLON

JAMES E. COOPER'S
VICTORY
BELLES

SOUBRETTE

CHUBBY (PEP) DRISDALE

STAR
and
GARTER SHOWSeason 1919-1920
With
BEAUTY TRUST

HANLY and SHEEHAN

Direction
Roehm & RichardsSOUBRETTE
AND JUVENILE
BATHING BEAUTIES

HELEN

DUDLEY

LLOYD AND FARNWORTH

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RICHARDSTHAT NEW
KIND OF COMIC
SIGNED TO 1922

JACK "SNOOZE" KINNEARD

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WORLD
BEATERSINGENUE
DIRECTION
ROEHM AND RICHARDS

LEE JOELET

HURTIG AND
SEAMON'S
SOCIAL MAIDS

Myrtle Andrews

I MUST BE GOOD
TO BE WITH
SLIDING BILLY WATSON SHOWFEATURED
COMEDIAN

CHAS. BURNS

INVITES OFFERS FOR NEXT SEASON

2nd Season
STAR AND GARTER SHOW

KAHN'S SHOW, WELL STAGED AND COSTUMED PLEASED LAST WEEK

A fast show was offered at Kahn's Union Square last week, with good material and bits. The book was in two parts, the first "We, You and Co." and the burlesque "Comem and Co.", both by Jack Perry, who staged them as well.

The comedy was taken care of by Joe Rose and Harry Stewart, the former doing "Dutch" this week, which went over very well. Stewart again did his "Hebrew," with good results. Both of these boys worked for the laughs they got. Harry Mandel took care of the "straight" nicely.

Miss Lorraine, offering some more new gowns, handled the "leads" most acceptably. In bits and scenes we know of no better, as Miss Lorraine knows how to read lines and how to get them over for their full value.

Norma Bell not alone did well in the bits, but rendered her numbers in a clear strong voice. She displayed pretty gowns also.

Gracie Howard danced and sang her way through her numbers with credit and offered a new lot of pretty dresses. She did well in the scenes in which she appeared.

Ethel Costello, in the ingenue role, handled herself very well. She is a pleasing young lady to look at and wears dresses that suit her style.

Hazel Hargis did better last Wednesday afternoon than when we saw her last week. She put a little more "pep" into her work.

Some of the bits offered by Perry were seen for the first time since we have been catching shows at this house and they went over very well. The audience liked them.

Stewart offered several parodies early in the show that were well received.

The "love" bit was nicely worked up and gave the patrons something to laugh at. Rose, Stewart, Mandel and the Misses Lorraine, Howard and Hargis were in it.

The "thirst" bit went over nicely, as given by Rose, Stewart, Mandel and the Misses Lorraine and Costello, as did the "arrest" bit done by Stewart, Rose and Mandel.

The "wheelbarrow" bit pleased as offered by Rose, Stewart, Mandel and a chorus girl.

The "duel" bit was amusing the way Rose and Stewart worked it up, assisted by Mandel and the Misses Hargis and Howard.

The "table" bit went over well with Rose, Stewart, Perry and Miss Lorraine.

The "drinking" bit pleased as offered by Stewart and the Misses Bell, Howard and Costello.

There were many more bits and scenes in the second part that were liked and applauded.

Kahn now has a corking lot of good-looking girls with pretty forms in his chorus who dance and sing merrily. The scenery looked well from the front as did the costumes. The numbers were prettily arranged.

A good sized house was on hand at the matinee Wednesday. SID.

MINSKY BROTHERS' SHOW FILLED WITH GOOD PEOPLE, PLEASES

Minsky Brothers have a corking good cast at their National Winter Garden and a chorus of girls that is worth while. The show they gave last Friday afternoon was full of speed and had many laughing situations, intermingled here and there with catchy musical numbers that were well received.

The show was in two parts and a half dozen scenes. The first was called "Morocco Bound" and the burlesque "Homeward Bound."

The comedy was furnished by Eddie "Boze" Fox, Frank Mackey, Dave Shafkin and Frank Nalty. Fox is doing his well known "bum," which he handles with ease. He is one of those acrobatic comedians that is always doing something to get a laugh. Mackey, as "Adolph," in his eccentric "Dutch," was very amusing. He is fast and worked hard all the time.

Shafkin handled the "Hebrew" comedy role very well and seems to show up better since Shargel left the cast. Nalty is doing an Italian part, although suffering with a heavy cold which handicapped him considerably in reading lines and in singing.

James X. Francis did the straight in his usual way, feeding the comedians and working in most of the bits with them, thereby helping much to get them over. Wen Miller, a young juvenile, looked well and handled himself nicely.

Emma Kohler easily carried off the singing honors. She was in exceptionally good voice and rendered her numbers well. Few prima donnas in burlesque can boast of a voice such as Miss Kohler's.

Carrie Finnell, a corking good soubrette, has put on considerable weight since we saw her last. She is a dandy rough soubrette, knows how to get a number over and is pretty. A little reducing will do her no harm however.

Emily Clark put her numbers over with plenty of "pep" and did well in the scenes. Babe Wellington looks better than we have seen her in some time. She worked well in both her numbers and the bits.

Mae Belle, shapely and dashing, gave a good account of herself in all she did. She looks well. Minsky has a lot of good women for putting over numbers.

The "knocking" bit went over very well

BURLESQUE NEWS

(Continued from Page 17 and on 37)

as done by Miller and the Misses Kohler, Finnell, Clark, Wellington and MaeBelle.

The "Women Hatters Union" bit was well worked up by Fox, Mackey, Francis and the Misses Finnell, Wellington and Clark.

The "accident insurance" bit went over nicely as offered by Fox, Mackey, Snifkin, Nalty, Francis, Miller and the Misses Finnell and Wellington.

The "lonesome wife" bit pleased as Fox and Miss Clark did it.

A good comedy talking specialty was given in one by Francis and Nalty. The "overboard" bit caused a laugh the way it was done by Mackey, Fox, Snifkin, Nalty, Francis and Miller.

The comedy musical act pleased as offered by Fox and Mackey.

Miller and Babe Wellington got over nicely with a singing specialty in one.

There were a number of laughs in the Harem scene at the auctioning of the

slaves. This was a very pretty set and the light effects were good.

Minsky has a good singing chorus and a lot of pretty dancers. The entertainment pleased the audience and the show went over well. SID.

McCAULEY GOES IN

Jim McCauley left New York last Thursday to take Steve Paul's place with the "Rose Sydel London Belles." He opened at the Star, Cleveland, Saturday night, booked by Ike Weber. He will be seen in New York in the Spring.

BIG MONEY

FOR YOU

NO WOMEN TOO GOOD
NO COMIC TOO FUNNY
NO SALARY TOO LARGE

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PRINCIPLES IN ALL BRANCHES OF STOCK BURLESQUE

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Now and for Next Season. Beat the High Cost of Road Living and Stay in New York City for Road Salaries. Write or wire at once.

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HAL SPRINGFORD

BRILLIANT MALE PRIMA DONNA

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Lyric and Music by RAY SHERWOOD

HAWAIIAN TWILIGHT

Lyric by RAY SHERWOOD

Music by CARL D. VANDERSLOOT

LET ME DREAM

Lyric by RAY SHERWOOD

Music by CURTIS GORDON

IN SHADOWLAND

Lyrics by J. S. BROTHERS, JR., and RAY SHERWOOD

Music by J. S. BROTHERS, JR.

THE AMERICAN LEGION

Lyric by RAY SHERWOOD

Music by CARL D. VANDERSLOOT

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— A COMEDIAN OF DISTINCTION —

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The wise man keeps his feet on the ground and lifts his mind as high as possible—*Lincoln*.

Booking Representative—MAX HART

I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD

A HEADLINER — As a Solo, Double or Quartet — IT'S IRRESISTIBLE —



OH! MY LADY

(WON'T YOU LISTEN TO MY SERENADE)
A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET

MY SUGAR-COATED CHOCOLATE BOY

A RARE PICKANINNY SONG — WONDERFUL FOR A "SPOT"

PROFESSIONAL MATERIAL
READY



HENRY BURR MUSIC CORPORATION — 1604 BROADWAY, NEW YORK

BURLESQUE NEWS

(Continued from Page 35)

GOING INTO "SOCIAL FOLLIES"

Harry Stratton left New York Monday for Baltimore, to join the "Social Follies," taking the place of Ben Rubin, who closes this week. Sam Wilson, a colored performer, joins the "Behman Show" in Buffalo this week, booked by Ike Weber.

PAT WHITE MISSES SHOW

Niagara Falls, N. Y., Feb. 28.—Owing to the big snow-storms, the Pat White Show did not arrive in time to play the night show here last night. The jump was made from Auburn.

Under ordinary conditions the show can easily make the jump in time for the night performance, as there is no matinee here on Friday. The shows leave Auburn Friday morning at eight o'clock and go by way of Rochester and Buffalo, leaving the latter city at 1.30 or 2.30 in the afternoon and getting here in plenty of time.

INGENUE FRACTURES HIP

Gertrude Saffin, the ingenue soubrette of Barney Gerard's "Follies of the Day," was compelled to leave the show in Chicago and return to her home in Jersey, where she is to be operated on for a fracture of the hip. Ethel Ray, who has been playing in cabarets in Chicago the past two years, has taken her place.

SAMMY ROTHCHILD MARRIES

Word was received in New York last Friday of the recent marriage of Sammy Rothchild, agent of the "Midnight Maidens," to Billie Walk, a member of the chorus of the "Sliding" Billy Watson Show, in Worcester several weeks ago. Rothchild travels with the Watson Show.

WARD REMEMBERED CAIN

DETROIT, Mich., Feb. 28.—Among the treasures left by the late John M. Ward, manager of the Gayety Theatre this city, was a gold stamp case which he willed to Maurice Cain, general manager of the Hurtig and Seamon office. Cain was a life-long friend of Ward's. He worked with him at the American, years ago, in New York and was ahead of several road shows that Ward managed. The stamp case had been given to Ward by "Ted" Marks shortly before that well-known theatrical manager died.

Tom Henry, who is in charge of the Gayety until the Columbia Amusement Company appoints another manager, has forwarded the case to Cain in New York.

STEWART TO LEAVE KAHN

Harry Marks Stewart will close at Kahn's Union Square Saturday night of next week. Kahn will make several more changes in the next few weeks as he intends to strengthen his show and make it one of the best burlesque shows in the country.

PRIMA DONNA ILL

BOSTON, Mass., Feb. 27.—Nettie Wilson, late prima donna of the Rose Sydel Show, was operated on this week at the Commonwealth Hospital, this city. She is doing nicely and expects to return to her home next week at 21 Middlesex Street, this city, where her friends can write her.

IS IN SANITARIUM

Billie McCarthy, ingenue of the "Sporting Widows," is in a private sanitarium in New York, where she was operated on last week. "Fluffy" Norton is playing her part during her absence.

KITTY WARREN IS BACK

Kitty Warren has returned from the West and opened at Kahn's Union Square this week. She has replaced Hazel Hargis who closed Saturday night.

HAS THE "FLU"

INDIANAPOLIS, Ind., Feb. 28.—Ida Nicoli, of the "Girls From Joyland," is confined to her hotel here with an attack of the "flu." She was taken sick in St. Louis last week.

FREE TO DO ADVANCE

ST. PETERSBURG, Fla., Feb. 27.—J. M. Free arrived here today from Chicago. He will do advance work for the "Love Kiss" for the balance of the season.

SHERIDAN HAS PNEUMONIA

Phil Sheridan is recovering from an attack of pneumonia, which has confined him to his home in Bath Beach for the past six weeks.

AMERICAN MEETS FRIDAY

The semi-annual meeting of the American Burlesque Circuit will be held in the offices of that company in the Columbia Theatre Building next Friday.

CAMPBELL BUYS HOUSE

William S. Campbell has purchased for Mrs. Campbell (Rose Sydel) an apartment house at the corner of Bedford Avenue and Prospect Place, Brooklyn, in what is called Automobile Row. The price paid was \$77,000.

CLUB MEETS SUNDAY

The regular monthly meeting of the Burlesque Club will be held in the club rooms next Sunday.

MINSKYS AFTER PRINCIPALS

The Minsky Brothers are now going after principals for next season and are in touch with several high-salaried burlesque comedians for their National Winter Garden. Billy Minsky says that salary will not stand in the way if he can get the people.

B.F. KAHN'S

UNION SQUARE THEATRE

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Only the best talent need to apply. No Salary too big for us.

Bert and Pauline Hall

STAR AND GARTER SHOW

GEO. BETTS

AND

NONIE REYNOLDS

WITH STAR AND GARTER SHOW

SID CURR-OUT MARION

THE FUNNY JEW AND DUTCH COMEDIAN

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Wop Character and Violin Specialty, with Bathing Beauties

NELLIE CLARK

INGENUE WITH THE BIG VOICE

VICTORY BELLES

STARS OF BURLESQUE

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AND
ANNA

O'DONNELL

COMEDIAN
AND
SOUBRETTE
MIDNIGHT
MAIDENS

INGENUE

Direction—IKE WEBER

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and
GARTER SHOW

SIGNED FOR
JAMES E. COOPER'S
TOWN FOLLIES
COLUMBIA
SUMMER RUN

CALIFORNIA TRIO

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GIRLS

JIM HALL, Manager

HARRY BART

BEN JOES

VIOLET PENNEY

SOUBRETTE

LID LIFTERS

LOU BARRY

SOUBRETTE

BON TOMS

VAUDEVILLE BILLS

(Continued from Page 27)

PROCTOR CIRCUIT
NEW YORK CITY.

51st Street—Dorothy Shoemaker & Co.—Laxey & O'Connor—Wellington Cross & Co.—Jas. & Etta Mitchell—Keegan & Edwards.

Fifth Avenue—(First Half)—Walch, Mealey & Montrose—Fred Ferdinand—Jean Sothorn & Co.—Welch, Mealey & Montrose—Kellam & O'Dare. (Last Half)—Latoy Bros.—Geo. Jessell—3 O'Gorman Girls—Smith & Savaine—Montrose & Willard—Lew Wilson.

Harlem Opera House—(First Half)—Loratti & Harris—Stockton's Terriers—Bartram & Saxton—Touch in Time. (Last Half)—Branch, Lyons & Barnes—Shapp's Circus—Lawrence Crance Co.—Ward & Raymond—Clark & Verdo.

125th Street—(First Half)—McClellan & Carson—Major Allen—Burke & Toubey—Haunted Violin—Billy Fern—Smith & Savaine. (Last Half)—Kellam & O'Dare—The Knockout—Worden Bros.—Luba Meroff & Co.—Bert Lewis.

58th Street—(First Half)—Brown & Evans—Kranz & LaSalle—Larry Kelly & Co.—Anderson & Graves—J. & K. DeMaco—Ball Bros. & Co.—Cunningham & Bennett. (Last Half)—Johnson Bros. & Johnson—Ed. Marshall—Murphy & Barrett—McCarthy & Faye—Maud Miller's Revue—Duncans Roots—Anger & Packard.

23rd Street—(First Half)—John B. & Johnson—Shepp's Circus—Marletta Craig—Dunn & Wheeler—Dorothy Ward—Fraser & Bunce. (Last Half)—Browning & Denny—Daniels & Walters—Jas. & F. Murray—Vl. & E. Stanton.

YONKERS.

(First Half)—Ed. Janis Revue—Will H. Armstrong—Cameron & Kennedy—Ed. Marshall—Warren Girls. (Last Half)—Karns & LaSalle—Larry Kelly—Geo. & Ray Parry—J. & K. DeMaco.

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IT'S THE THOUGHT

If the breaks in the game do not please you
And the world seems to be upside down,
Don't waste your time in crying—
Just smile away your frown;
Recall the good old adage,
Which should be more oft times
preached;
Don't cross the bridge before you—
Until the bridge you've reached.

Willie Mack
"Juvenile"
Razzle Dazzle Co.

LOOK THIS ACT OVER



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Proctor's Mt. Vernon, March 4-5-6-7.
Proctor's Prospect, March 11-12-13-14.
Proctor's 23rd St., March 15-16-17.
Keith's Jersey City, March 18-19-20-21.



If you could see it personally I would be pleased to acknowledge my deep appreciation for your valuable co-operation in my behalf with my best wishes for your continued success.

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Care the Billboard, N. Y. C.

BROOKLYN, N. Y.

Prospect—(First Half)—McCormick & Irving—F. & E. Carmen—Ward & Van—Old Time Darkies—Sub. F-7—Oliver & Oip. (Last Half)—Marco Twins—Ryan & Healey—Bevan & Flint—Clifford & Wills—Scanlon, Dano Bros. & Scanlon—Roland Travers.

Halsey—(First Half)—McGee & Animals—Agnes Kane—Lydaton & Emerson—Otto Bros.—The Chaplins. (Last Half)—B. & E. Adams—Donohue & Fletcher—B. & Henry Hodge & Co.—Sisile & Blake—Elinor Pierce & Co.

Greenpoint—(First Half)—Marco Twins—Plantodosi & Walton—Knockout—Percival Girls—Haim & Lockwood. (Last Half)—Stone & Campbell—McCormack & Irving—F. & E. Carman—Ward & Wan—Haunted Violin.

Hendersons—(First Half)—Roland Travis & Co.—Paterson Kennedy & Co.—Heir for a Night—Lucky & Harris—Anna Chandler. (Last Half)—Natalie Farrari & Co.—J. & J. Gibson—3 Muni. Tolls—Edw. Jennis Revue.

ALBANY.

(First Half)—Fred & Albert—The Dohertys—T. Allen & Co.—Langton & Smith—Teehow's Cats. (Last Half)—Gossler & Lusby—L. & B. Shannon—Navasser Girls—Diamond & Brennan—Chief Little Elk.

(First Half)—Gordon Games, Trio—Conley & Webb—Kingsley Benedict—Alexandra—Nelson Family. (Last Half)—Jimmy Hodges.

AMSTERDAM.

(First Half)—Gordon & Germaine—B. & P. Valentine—Lots & Lots—Furman & Nash—S. G. Franz Troupe. (Last Half)—Maurice & Mora—Malcolm & Lannar—McDavitt, Kelly & Quinn—Donovan & Kee—Joe Fenton & Co.

AUBURN.

(First Half)—Burke & Burke—Donovan & Lee—Ford & Truly—A Hungarian Rhapsody. (Last Half)—3 Kindles—Chas. Kenna—Seymour, Brown & Co.

ALBANY.

(First Half)—Armstrong & Downey—Art Smith—Emmett, Devoy & Co.—Manning, Feeley & Knox—Giles Club. (Last Half)—Lorimer & Carrey—Sook & Smith—Oulkey Four—Flo Hackett & Co.—Johnny Muldoon & Co.—Pearl Franklyn—Eddy Edwards.

BINGHAMTON.

(First Half)—Dobbs, Clark & Dares—Newell & Most—Billy Davis—The Author. (Last Half)—LeDoux & LeDoux—Hill & Rose—William Sisto—Revue De Luxe.

CANTON.

(First Half)—Dolly's Pets—Yen Wah—Brown, Gardner & Barnett—Myers & Hanford—Oh Billy—Thunder Mountain.

CHESTER.

(First Half)—Aerial Leavalls—Mills & Morley—Capps Family—Wilkins & Wilkins—Good Night. (Last Half)—Maxine Bros. & Bobby—Race & Fame—Rolling On—Josephine Davis & Co.—Tet-suwarl Japs.

CAMDEN.

(First Half)—Davis & Walker—4 Funsters—Friend & Downing—Willards Fantasy of Joye. (Last Half)—Dunn & Gliss—Hanvey & Francis—I'll Say So—Dave Harris—Good Night.

EASTON.

(First Half)—Gossler & Lusby—Ladd & B. Shannon—Navasser Girls—J. & M. Harkins—Chief Little Elk. (Last Half)—Fred & Albert—Allen & Walton—Tommy Allen & Co.—Langton & Smith—Teehow's Cats—Wray.

ELMIRA.

(First Half)—Le Doux & Le Doux—Astor Sisters—Alf Grant—Seymour, Brown & Co. (Last Half)—Jack Martin Trio—Fauzer & Palmer—Kennedy & Rooney—3 Nitos.

ELIZABETH.

(First Half)—Dooley Tolson—Creighton & Fitzgerald—Donohue & Fletcher—Clifford & Wills—Dorca's Operatic Revue. (Last Half)—Rattle Bros.—Rodaro—Anderson & Graves—Dixie Norton & Co.—Aunt Vanama & Band.

HAZELTON.

(First Half)—Hip Raymond—Race & Edge—Murphy & Laehman. (Last Half)—Gerald Griffen & Co.—Agnes & Kane—Yoni & Fujl.

ITHACA.

(First Half)—Jack Martin 3—Hewitt & Mitchell—Wanzer & Palmer—Kennedy & Rooney—3 Nitos. (Last Half)—Dobbs, Clark & Dares—Astor Sisters—Sterling Saxo 4—Reynolds, Walch & Ray.

JERSEY CITY.

(First Half)—Daniels & Walters—LaToy Bros.—Jas. F. Murray—Ward & Raymond—Dams & Chadwick—Jas. Grady & Co. (Last Half)—Will H. Armstrong—Creighton & Fitzgerald—Powell Trio—Major Allen—Plantodosi & Walton—Percival Girls.

LANCASTER.

(First Half)—Fuller & Vange—Gerald Griffen & Co.—Beven & Flint—Yoni & Fujl—Aerial Leavalls—Largee & Snee—Harmon & Harmon—Capps Family.

MCKEESPORT.

(First Half)—Alvin & Kenny—Eddie Jerome—Herbert & Binet—Armstrong & Stanton. (Last Half)—Awana & Girls—Sherman & Rose—Starr & Mulveu—Warren & Mabel—Gillett's Monkeys.

MONTREAL.

(First Half)—Canton Trio—Dunbars White Hus-cars—Edward Hill—Franchetti Sisters.

NEWARK.

(First Half)—Apollo Troupe—Ryan & Healey—Grace Huff & Co.—Last Night—Enos Fraser—Van & Ernie Stanton—Harry Hines. (Last Half)—Bartram & Saxton—Welch, Healey & M.

NEW LONDON.

(First Half)—Noel Lester—Howard & Banard—Hayes & Neal—Smith & Troby—Trevella & Seals.

OTTAWA.

(First Half)—Gautiers & Bricklayers—3 Blighy Girls—Raymond, Bond & Co.—Grace Nelson—Far-got & Richards.

PITTSFIELD.

(First Half)—Arthur Stone—Harritt Litt—Pot-ter & Hartwell—Swaritz & Clifford—Gortex Sisters. (Last Half)—Noel Lester—Martin & Elliott—Clark Sisters—Hayes & Neal—The Lamplins.

PASSAIC.

(First Half)—Rodaro—Gates & Finley—Will Chapman & Joselyn—Copes & Hutton—Sculpture Land. (Last Half)—Bert & L. Valton—Lodge & Robles—The Chaplins—Dyer, Roberts & Bell.

PITTSBURG.

Alexander—Lyle & Virginia—Van Orden & Fal-lows—Joe De Kos Troupe—Baby Gladys—McCabe Robinson Trio—Esther Trio.

PATERSON.

(First Half)—Jubilo Trio—Time & Tide—Wilson & Larsen—Eddie Haron—Tooney & Norman. (Last Half)—Murray Voak—Willie Hale Bro.—Chase & Latour—Dorrel's Operatic Revue.

PHILADELPHIA, PA.

Wm. Penn—(First Half)—Maxine Bros & Bobby—Largee & Snee—Henry B. Tomer & Co.—Josephine Davis & Co.—Eckert & Moore. (Last Half)—Lord & Fuller—Mills & Morley—McWat-ters & Tyson—Tom McRae & Co.—Gruber's Ani-mals.

Nixon—(First Half)—Gruber's Animals—Fred Weber—Helen Trix & Co.—The Schmitten. (Last Half)—Australian Woodchoppers—Carula Trio—Black & White—Henry B. Tomer & Co.

Girard—(First Half)—Steve Prada—Rolling On—Looge & Robes. (Last Half)—Fuller & Vance—Local—Wilkins & Wilkins.

Keystone—James & B. Aitken—Gray Sisters—Honor the Children—Morey, Senna & Lge.

Grand Street—(First Half)—The Kanes—Richard

the Great. (Last Half)—Submarine F-7—Enos Fraser—Richard the Great.

READING.

(First Half)—Connell, Leone & Zippy—Allen & Zippy—Allen & Walton—Lamberti—Fox & Britt—Larimer, Hudson & Co. (Last Half)—The Pat-ricks—Lane & Harper—Harry Holman & Co.—J. & M. Harkins—Marie Hart & Saxo. Revue.

SYRACUSE.

(First Half)—Pielert & Schofield—Ethel Yaungnn—Hill & Rose—Revue De Luxe—William Sisto—Reynolds, Welch & Rayn. (Last Half)—Newell & Most—The Author—Mack & Lane—Billy Davis.

SCHENECTADY.

(First Half)—Malcolm & Lamar—McDevitt, Kelly & Quinn—Chas. Kenna—Jos. Fantom & Co. (Last Half)—Gordon & Germaine—Bob & P. Val-entine—Lots & Lots—Furman & Nash—Cheyenne Minstrels.

SYRACUSE.

(First Half)—Hazel Moran—Allen & Moore—Cheyenne Minstrels—Harry Oaks & Co.—Sterling Four—3 Kindles. (Last Half)—Darby & Brown—Ford & Truly—Burke & Burke—Pillar & Doug-las—A Hungarian Rhapsody—Sig. Franz Troupe.

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